AN

ANALYSIS

OF THE

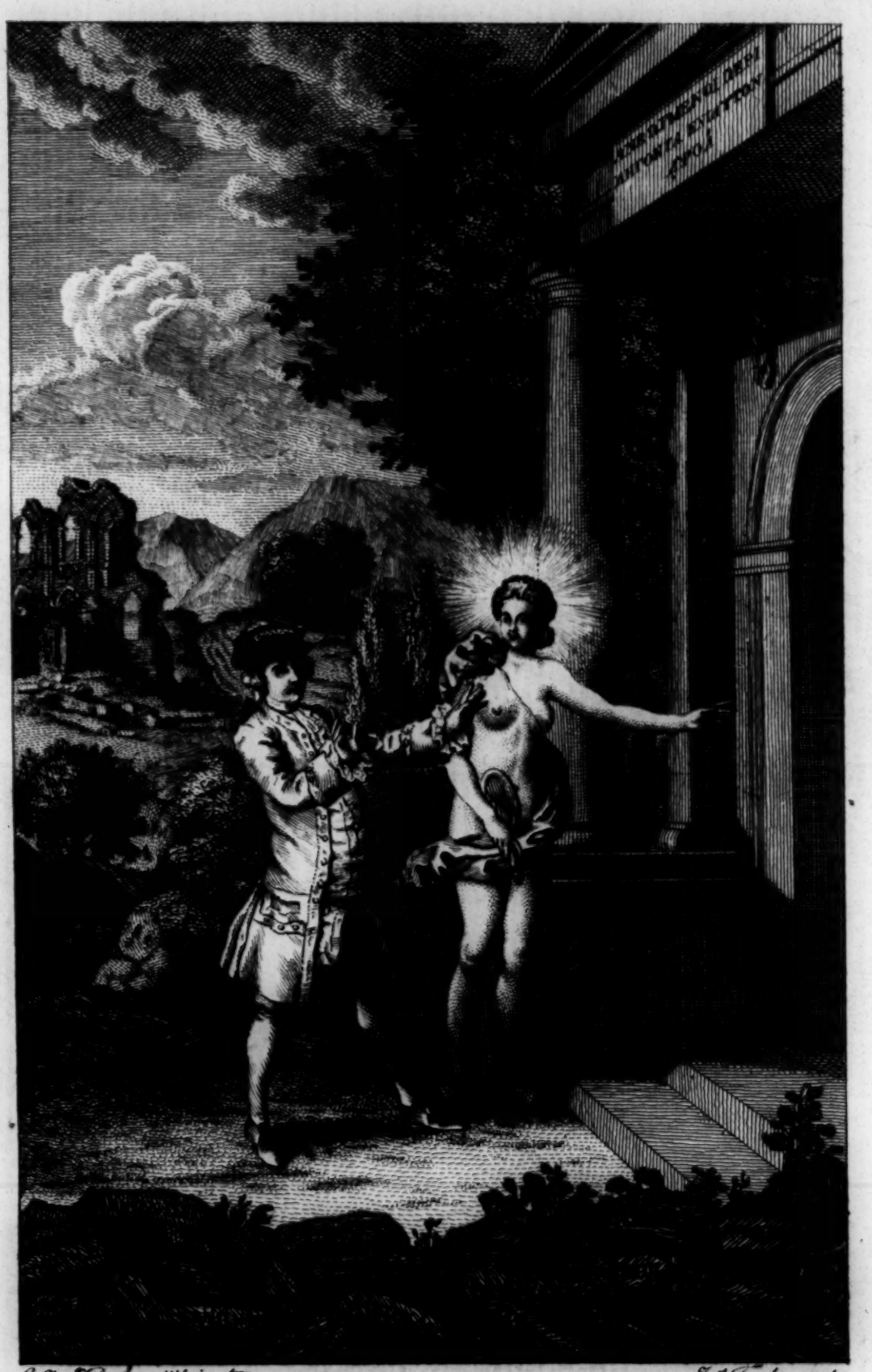
FRENCH ORTHOGRAPHY.

BRITISH MUSEUM

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Le Chev.r De Jauseüil inv.t *Ja.s Taylor sculp.*

R. Jouin de Sauseuil (J. V.)

AN

ANALYSIS

OF THE

FRENCH ORTHOGRAPHY:

OR THE

TRUE PRINCIPLES of the FRENCH PRONUNCIATION, exhibited in ſeveral eaſy and comprehenſive SCHEMES and TABLES.

By the CHEVALIER DE SAUSEUIL,
L. L. D. of the UNIVERSITY of PARIS.

Compoſitionem rei aliquis ſcire non poterit, qui deſtructionem ſeu reſolutionem illius ignoraverit. GEBER.



LONDON,
Printed for EDWARD and CHARLES DILLY, in the POULTRY; and ſold by J. and J. FLETCHER, at OXFORD; and T. MERRIL, at CAMBRIDGE.

M. D. CC. LXXII.

BRITISH MUSEUM

Hìc urite, hìc ſecate, DOCTORES *atquè* MAGISTRI, *nequè in æternum parcite.*

ST. AUGUST.

TO

JAMES HARRIS, Esq.

MEMBER of PARLIAMENT for CHRIST-CHURCH, HANTS.

SIR,

IT is necessary to declare to the World that the Analysis of the French Orthography, *or* the true Principles of the French Pronunciation, *are here dedicated to* You, *without your knowledge or permission. I am far from intending to force my Work into notice by obtruding it upon the Public, under the protection of a name to which the Republick of Letters owes so much respect. Without this previous confession, I should seem to have had for object to shelter myself from criticism, by insinuating that the*

the principles and obſervations ſcattered through my Book, and the new Syſtem of mine upon which the whole is founded, had received the ſanction of being approved by the Author of HERMES; *and I might have been juſtly charged with an intention to prepoſſeſs the Publick with falſe notions, and with having acted contrarily to the whole tenor of my profeſſions, by deceiving thoſe whom I wiſh to enlighten. The detection of ſuch mean practices would be ſufficient to weaken all reaſons however ſtrong, and to darken all criticiſm however bright.*

My motives, SIR, *are of another kind. They are ſuch as I can avow without a bluſh. My deſign is to prevail on* YOU *to exerciſe your judgment on a Work, which, without this little artifice, had, perhaps, eſcaped your notice, nor could pretend by it's natural importance to ſteal a moment of ſuch valuable attention.*

Having of late years thus engaged in a COURSE *of enquiry very different from that which I purſued in the firſt part of my life, a* COURSE *full of perplexities and difficulties, I perceive already, at my firſt*

firſt appearance in the Grammatical World, that I ſhall not eaſily find my way without a guide: and how ſhall I procure a Guide of equal ſkill with the Author of HERMES? *Give me leave,* SIR, *therefore to put into your hands this firſt* ESSAY, *with all it's imperfections, in hope that, by a ſingle act of generoſity, you will at once point them out and forgive them.—For the happineſs of knowing* YOU, SIR, *I am indebted to my late learned and valuable friend* Dr. SHARPE, *Maſter of the* Temple, *to whom I communicated my notions and diſcoveries about the* French Language, *in ſingle papers, as I proceeded in my ſearch. By him I was perſuaded, as we were returning from your houſe, after he had introduced me to* YOU, *to collect all my obſervations into one volume, and dedicate them to* YOU, *as to the Philoſopher, who, ſince the days of* ARISTOTLE, *had ſhewn himſelf the moſt capable of making a juſt eſtimate of their merit, and whoſe approbation, if they deſerved any, could more efficaciouſly recommend them to the World.*

By this dedication I diſcharge, therefore, two duties at the ſame time. I ſhew my reſpect to the

memory

memory of a man, whom I honoured in his life-time, and by whom alſo, in his life-time, I may ſay I was beloved, ſince I now follow his advice, when I can have no further hopes from his friendſhip: and I pay due homage to living merit, by joining my ſuffrage, whatever may be it's value, to the general voice of the learned World, when I profeſs I am, with the utmoſt deference and reſpect,

H. AP 66

SIR,

Your moſt obedient,

February 1ſt,
1772.

And moſt humble ſervant,

LE CHEV. DE SAUSEUIL.

A List of the principal Subscribers to the Chevalier de SAUSEUIL's ANALYSIS OF THE FRENCH ORTHOGRAPHY, and to his BRACHYGRAPHY OF THE FRENCH VERBS: 2 Vol. 4to.

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ABROAD.

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Le Comte du Chatelet Lomont.
Le Comte de Guignes.
Le Marquis de Noailles.
Le Comte de Lauragais.

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Le Marquis de Pezay.
Mr. de Voltaire.
Mr. Dalembert.
Mr. de Marmontel.
Mr. Court de Gebelin.

Copy of a Letter from Mr. de VOLTAIRE to the Chev. de SAUSEUIL,

In acknowledging the Receipt of the two above-mentioned works.

" A Ferney, 24, Septembre, 1773.

" Un octogénaire très-malade, Monſieur, & qui bientôt ne parlera plus aucune lan-
" gue, vous remercie bien ſenſiblement du profond ouvrage que vous avez eu la bonté
" de lui envoïer ſur la langue Françaiſe. Il paraît que ce n'eſt pas le ſeul langage que
" vous connaiſſiez à fond. Vous trouverez peu de lecteurs auſſi inſtruits que vous :
" tout le monde s'en tient à la routine & à l'uſage. Votre livre ramène à des principes
" puiſés dans la nature, & qui, pourtant, exigent une attention ſuivie. On ne peut
" lire votre ouvrage ſans concevoir pour vous beaucoup d'eſtime, & ſans être étonné
" des peines que vous avez priſes.---L'état où je ſuis ne me permet pas de donner
" plus d'étendue à mes réflexions, & aux ſentiments avec leſquels j'ai l'honneur d'être,
" Monſieur,

Votre, &c.

" VOLTAIRE, *Gentilhomme*
" *ordinaire de la Chambre du Roi.*"

A MESSIEURS

DE

L'ACADÉMIE FRANÇOISE.

MESSIEURS,

JE vous fais homage du fruit de mes travaux. Peut-être même ai-je le bonheur de vous offrir quelques découvertes intéressantes dans la Grammaire.

Comme Être pensant, j'ai ôsé penser d'après moi. Ce que j'ai pensé, j'ai ôsé le dire. J'ai plus fait, j'ai ôsé l'écrire & l'enseigner.

La plûpart de mes idées sont le résultat de la combinaison des vôtres. De là a pû naître en moi une

confiance raisonable en elles. Il en est qui m'appartiennent en propre, & qui appartiennent encore plus à ma position.

Un National peut moins que tout autre chercher & découvrir les difficultés de sa propre langue. C'est à l'homme transplanté & studieux, frappé à chaque instant & des obstacles qu'il rencontre dans l'idiôme nouveau qu'il veut apprendre, & des objections inattendues faites sur son idiôme national, qu'il devient facile & indispensable de s'arrêter sur des points jusqu'alors imperceptibles pour lui. De là naît la nécessité de l'Analyse. Et, s'il n'appartient qu'au plus savant de la bien faire, ce n'est qu'au plus ignorant que sont réservées toutes les questions que le docte doit résoudre.

Deux grands objets d'encouragement m'ont soutenu dans mon travail; l'amour de mon Païs, que l'éloignement n'affoiblit pas : Celui de l'humanité que les traverses de la vie, l'expatriation & les malheurs qu'elle entraîne, ne peuvent qu'augmenter dans un cœur souffrant, mais honête & sensible.

Tout

Tout ce que j'ai pû trouver de neuf tend à prouver la perfection de la LANGUE FRANÇOISE ; à désabuser des accusations fausses dont l'ignorance a souvent chargé cet idiôme, & à éclairer sur ses irrégularités prétendues, désespoir des indigènes, effroi des Étrangers, & fruit de la paresse & de la consécration des préjugés de nos Pères.

Publier les avantages d'une LANGUE est un homage à la Nation qui la parle. Prouver que cette LANGUE, déjà la plus généralement répandue, est aussi la plus parfaite *, c'est encourager sa plus grande extension

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* Oui, & aussi parfaite que la fameuse Langue *Samskret*. Cette langue *Samskret*, ou le *Samskroutan*, est la plus ancienne & la plus belle Langue des Indes. On ne la parle plus aujourd'hui, & elle est devenue une Langue sacrée dont l'étude & l'intelligence, deffendues à tout le reste des hommes, ne sont réservées qu'aux seuls Brahmes ou Brahmines. C'est dans cette Langue qu'ils conservent le dépôt impénétrable de leur savoir en Histoire, en belles Lettres & en loix. On assûre que le Persan en approche beaucoup, & que parmi les différentes dialectes de cette dernière Langue qui se trouvent usitées dans l'Hindostan, la dialecte de Bengal est de toutes les Provinces méridionales des Indes, celle qui en approche le plus par la forme & le nom de plusieurs de ses Lettres, par l'ordre entier

encore. C'est faire un pas de plus vers une Langue Universelle: Époque desirable, difficile sans-doute,

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tier de son alphabet, & par le quart des mots dont elle est compôsée qui en sont visiblement tirés.

Voici le compte qu'en rend le Père Pons Missionaire dans une de ses Lettres qu'il écrivit des Indes, en l'année 1740 & qui se trouve rapportée dans les Lettres Édifiantes, T. XXVI. p. 221-32. Paris 1743. Je n'ai point vû ni lu moi-même ces Lettres édifiantes. Je ne donne cet extrait que d'après la copie qui m'en a été communiquée & tirée d'un livre anglois où elle se trouve en note au bas de la page telle que je vais la rapporter.

" Les Sciences & les beaux arts, qui ont été cultivés avec tant de gloire & de succès par les Grecs & les Romains, out fleuri pareillement dans l'Inde; & toute l'antiquité rend témoignage au mérite des Gymnosophistes, qui sont évidemment les Brahmanes, & sur tout ceux qui parmi eux renoncent au monde, & se font *Saniassi*.

" La Grammaire des Brahmanes peut être mise au rang des plus belles sciences; jamais l'Analyse & la Synthèse ne fûrent plus heureusement emploïées, que dans leurs ouvrages grammaticaux de la Langue *Samskret* ou *Samskroutan*. Il me paroît que cette Langue si admirable par son harmonie, son abondance & son énergie, étoit autrefois la langue vivante dans les Païs habités par les premiers Brahmanes.

" Il est étonnant que l'esprit humain ait pu atteindre

à

mais possible, où le bonheur attend l'humanité, par ce que les hommes ne se haïront plus quand ils s'entendront bien.

à la perfection de l'art qui éclatte dans ces Grammaires: les auteurs y ont réduit par l'analyse la plus riche Langue du monde à un petit nombre d'élémens primitifs qu'on peut regarder comme le *caput mortuum* de la Langue. Ces élémens ne sont pas eux-mêmes d'aucun usage, ils ne signifient proprement rien, ils ont seulement rapport à une idée: par exemple *kru* à l'idée d'action. Les élémens sécondaires qui affectent le primitif, sont les terminaisons qui le fixent à être nom ou verbe: celles selon lesquelles il doit se décliner ou conjuguer; un certain nombre de syllabes à placer entre l'élément primitif & les terminaisons; quelques prépositions, &c.—à l'approche des élémens sécondaires le primitif change souvent de figure; *kru*, par exemple, devient selon ce qui lui est ajouté, *Kar*, *Kār*, *Kri*, *Kir*, *Ker*, &c. La synthèse réunit & combine tous ces élèmens & en forme une variété infinie de termes d'usage.

"Ce sont les règles de cette union & de cette combinaison des élémens que la Grammaire enseigne. De sorte qu'un simple écolier qui ne sauroit rien que la Grammaire peut, en opérant selon les règles sur une racine ou élément primitif, en tirer plusieurs milliers de mots vraiment *Samskrets*. C'est cet art qui a donné le nom à la langue; car, *Samskret* signifie synthétique, ou-compôsé.

"Peu-

Si je me suis tout-à-fait trompé, MESSIEURS; s'il est possible de suppôser une erreur dans un fait que l'on

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" Peutêtre que depuis le vénérable Père NOBILIBUS il n'y a eu personne assez habile dans le *Samskret* pour examiner les choses par soi-même. J'ai vû dans un manuscrit du Père de BOURZES que dans certains Païs de la côte de Malabar, les Gentiles célébroient la délivrance des Juifs sous Esther, & qu'ils donnoient à cette fête le nom de *Youda Tirounal* Fête de Juda.

" Le seul moïen de pénétrer dans l'antiquité Indienne, sur-tout en ce qui concerne l'Histoire, c'est d'avoir un grand goût pour cette science, d'acquérir une connoissance parfaite du *Samskret* & de faire des dépenses aux quelles il n'y a qu'un grand Prince qui puisse fournir. Jusqu'à ce que ces trois choses se trouvent réunies dans un même sujet avec la santé nécessaire pour soutenir l'étude dans l'Inde, on ne saura rien, ou presque rien de l'Histoire ancienne de ce vaste Roïaume."

L'Analyse & la Synthèse proprement ménagées sont deux puissants secours dans la recherche que l'on peut avoir à faire des vérités compliquées. Toutes les fois qu'on appliquera ces deux pouvoirs aux Langues soit mortes ou vivantes, on les trouvera toutes *Samskret* à cet-égard. J'en réponds pour la Françoise; & quiconque en douteroit pour les autres n'a, pour s'en convaincre, qu' à jetter les yeux sur un petit livre tout-à-fait ingénieux & plein d'esprit intitulé l'*Anatomie de la Langue Latine*. On pourroit demême faire avec succès l'*Anatomie de la Langue Françoise*. Il en résulteroit la preuve de ce que je viens d'avancer sur

croit mathématiquement démontré, la pûreté de mes intentions m'excusera encore. Si mon ouvrage présente des vérités & quelques erreurs, vous m'éclairerez & je me corrigerai. Si mon ouvrage est bon, il obtiendra votre suffrage, & je serai païé de mes peines.

J'ai l'honneur d'être avec le plus profond respect,

MESSIEURS,

de l'Université d'Oxford,
le 1 Jan. 1773.

Votre très-humble & très-obéissant Serviteur

LE CHEV. DE SAUSEUIL.

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son mérite peu connu de ceux mêmes qui la parlent le mieux. Puissé-je la voir un jour aussi bien vengée que je le desire des fausses accusations & des reproches peu mérités qu'elle ne cesse d'essuïer depuis si long-tems, au dedans & au dehors, de la part de gens trop sensés pour son malheur, & qu'un tas de petits aboïeurs & un autre classe de gens encore plus méprisable, que je n'ai pas besoin de nommer, osent se donner les airs de répéter comme des péroquets sans y rien entendre.

Explication of the FRONTISPIECE.

THE Author appears here at the moment of his entering the land of TRUTH. This Goddeſs, who ſeems to receive him with pleaſure and affection, leads him to her Temple which ſhe points out to him with her hand. On the top of the Temple is an inſcription in Greek characters as follows; ΑΝΕΩΓΜΕΝΟΙ ΠΕΡΙ ΛΗΓΟΝΤΑ ΕΝΙΑΥΤΟΝ ΑΨΟΑ′, that is to ſay, DISCOVERED TOWARDS THE LATTER END OF THE YEAR M,DCC,LXXI, which refers to the time when the Author was poſitively eſtabliſhing and perpetuating by the preſs, his flattering diſcovery of there being no DIPHTHONGS in his Language.—In a diſtant part of the picture, far remote behind the Author, appears an old CASTLE built up with DIPHTHONGS, TRIPTHONGS, QUADRIPHTHONGS, &c, in another Land which the Author has quitted and abandoned, and which is falling to ruins.—On the front of the piece are gathered together the XXII CANONS engraved on ſtones of Attic marble, ſuch as the Author found them in the Land of TRUTH with the Number on each of them. But, that the Author might not be accuſed of too much preſumption, and of ſetting up himſelf as a man who ſhould ſuppoſe that nothing can be ſaid farther than what he himſelf has ſaid either on the ſubject itſelf, or on ſome other adjacent matters and circumſtances tending to a further illuſtration of this new ſyſtem, ſome other ſtones of CANONS appear ſcattered here and there in the ground as yet undigged, which may one day excite the curioſity of ſome VIRTUOSI, who may attempt to go and examine thoſe too little known Regions. —The whole ſubject is drawn from p. 155, of the work itſelf. See there.

NO

PREFACE.

A PREFACE to a Book, like a Lady's Umbrella, might be ſuppoſed a ſort of protection againſt certain inconveniencies which Books, as well as Ladies, muſt expect to meet with in the world. But the compariſon is not juſt. A good Book needs no Preface: and, in a Preface to a bad one, the Author aſſumes the vile character of a hireling Mentor procured by a fond Country-Mother to guard her pretty little Lap-Boy, of twenty, from the inſults of

the Town.—" Take care, Gentlemen and " Ladies, don't you ſee this is Squire " Tommy, the only ſon and darling of " Lady M-—-w—d of D—nſhire?"—Can there be a more deſpicable employment?

This Book, it muſt be confeſſed, is the Author's favourite child; but he leaves him to fight his way through all oppoſitions. He will neither oſtentatiouſly provide him with a guard, nor ſervilely implore the partiality of the Public in his favour. He muſt return Victor, or be brought back on his ſhield: not ſteal through the Enemy's camp under the ſanction of a *Paſſe-port*.—Such are, and ever were, the Author's well-known principles.

SINK

SINK or SWIM, VAINCRE ou MOURIR is his *motto*; and he thinks like that old, brave, and reſpectable hoary HORATIUS of his Countryman the GREAT CORNEILLE, who to the objection

Que vouliez-vous qu'il fît contre trois?

heroically anſwered as a true Roman,

QU'IL MOURÛT.

To this Book, therefore, there will be NO PREFACE.—It's object is to throw a light on a path hitherto covered with darkneſs. This Plan either IS, or IS NOT, executed. If it be executed, the merit of the work is it's ſecurity. If it be not, it muſt fail of ſucceſs; and the Author wiſhes it not to exiſt one moment beyond the time of it's being convicted of error.

— Therefore e'en let it go, as OVID's went before it, with theſe two verſes of the Poet, only, and NO PREFACE *.

Parve, nec invideo, ſine me, Liber, ibis in ORBEM:
Vade: ſed, INCOLUMEM?—Te Deus, *only*, ferat.

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* The Author apprehends he could have ſaid nothing in a PREFACE, by way of elucidation of the ſubject, defence or juſtification of ſome of his tenets, aſſertions, opinions, &c. but what may be met with in the body of the work itſelf, as may be found there in referring to pages 41, 54, 68, 79, 92, 114-15, 126, 146, 153, 163-68, 256, 261, 283, &c. &c.

ERRATA.

E R R A T A.

Page	line	Faults	Read.
14.	20.	ſuſceptible of - - -	endowed with the power of
15.	15.	of one of thoſe - - -	of thoſe
	16.	other - - - - - - -	others
18.	8.	and *contra* - - - - -	and *è contra*
19.	*ult.*	an Lo - - -	a Lo
23.	31.	propoſed me - - - - -	propoſed to me.
25.	21.	*manon* - - - - - -	*Canon*
26.	12.	*Coytick* - - - - - - -	*Coptick*
27.	32.	in the - - - - - - -	into the
28.	29.	to find - - - - - - -	of finding,
29.	21.	(ϛοιχεῖα) - - - - -	(ϛοιχειον,)
	22.	content - - - - -	context
30.	23.	ſhewed - - -	ſhewn
31.	20.	è *contra* - - - - -	*è contra*
	ult.	different - - -	differently
32.	11.	conteſtibleneſs - - -	conteſtableneſs
32.	1.	intermediary - - -	intermediate
	24.	elſe articulation - - -	articulation elſe
35.	21.	acquainted - - - -	informed
40.	12.	might - - - - - - -	may.
43.	8.	melt - - - - - - -	riſe
45.	14.	weak - - - - - - - -	weaker
	16.	of coaleſcing - - - -	of a coaleſcence
	30.	an acute - - - - -	and acute
46.	*ult.*	*Kymus* - - - - - - -	*Kymnus*
47.	17.	we are owing for - -	we owe

p. 48

ERRATA.

Page	line	Faults	Read.
48.	30.	conſidered - - - -	conſider
49.	7.	commutible - - - -	commutable
	14.	there - - - - - - -	thither
52.	25.	ſacáron - - - - -	ſecáron
53.	26.	dropt - - - - - - -	dropped
54.	*ult.*	with - - - - - - -	and
55.	13.	as aſſerted - - - -	as it is aſſerted
	16.	*dele* for - - - - -	
56.	25.	repreſentatives only, -	repreſentatives. Only,
65.	*ult.*	unexcluſively - -	inexcluſively
66.	3.	lac - - - - - - - -	lake
	14.	to it - - - - - - -	for it
67.	*pen.*	to the Rø - - - -	for the Rø
71.	25.	$^{3.}V_{5.}$	$^{4.}V_{5.}$
78.	8.	times - - - - - - -	terms
83.	*ult.*	ſmaking - - -	ſmacking
85.	11.	*cord* - - -	*chord*
	ult.	Etymologyſts - - -	Etymologiſts
86.	3.	to Proofs - - -	to the Proofs
	9.	in ſtate - - -	in a ſtate
86.	23.	divine - - - - - -	Divines
89.	23.	expreſſedly - -	expreſsly
92.	24.	or that - - - - -	or cauſe that
93.	22.	infuſe - - - - - - -	infuſed
95.	17.	obſervations - -	obſervation
	18.	demonſtrate it to us	demonſtrate to us.
	25.	metaphores - -	metaphors
	26.	in uſing - - - - -	by uſing
	30.	animalty - - - - -	animality
96.	23.	of vocal - - - - -	of a vocal
97.	2.	*Gouleé* - - - - - - -	*Gou ée*
98.	6, 8, 28, 29.	acceſſary - - -	acceſſory
99.	17.	THEOS - - - -	THEOΣ
100.	22.	a *e* grave - - -	an *e* grave
	26.	ſince it is - - - - -	ſince this is
	33.	*àme* - - -	*âme*
117.	14.	Nature - - - - -	nature
118.	*pen.*	adapted - - - - -	adopted
119.	17.	Grammars - - - -	Grammar

ERRATA.

Page	line	Faults	Read.
122.	7.	ſtreight - - - - - -	ſtraight
130.	4.	*ound* - - -	*ſound*
	23.	*combined* - - -	*combined*
133.	15.	when; - - - - - -	when,
134.	21.	to them. - - -	to it.
135.	16.	them all, - - - - - -	them all †,
	23.	Vo; - - -	*Vo*;
135.	24.	Jo, Zo; - - -	*Jo*, *Zo*;
136.	*ult.*	tocerta in - - -	to certain
138.	28.	ſ', - - - - - - - -	ſi,
142.	29.	propriety - - -	property
143.	22.	they owe the - - -	they owe to the
146.	*pen.*	offer - - - - - - -	offers
159.	26.	query - - - - - -	this query
170.	23.	m*any* - - -	*many*
178.	22.	protract of the - - -	protract the
	ult.	(*ſont*, *vont*, and *font*,)	*ſont*, *vont*, and *font*,
183.	23.	at that - - - - -	and as
184.	10.	tween - - -	between
198.	9.	e—o - - - - - - -	e=o
	ibid.	*Char.* i, - - - - -	*Char.* i *fem.*
199.	7.	*Characteriſticks* - - -	*Characteriſtick*
200.	*ult.*	wore - - - - - -	were
202.	13.	ſink - - - - - -	ſinks
226.	16.	Monarthroſems - - -	Monarthroſes
	26.	Polyarthroſems - - -	Polyarthroſes
232.	25.	quick- - - - - -	quickneſs
	ult.	28. and 148. - - - -	21. and 143.
254.	15.	that *two* - - -	which *two*
263.	8.	*le oui* - - - -	*le houi*
	9.	*l'onziême* - - -	*l'onziême*
266.	31.	*Appercû* - - -	*Apperçû*
	32.	*Recû* - - -	*Reçû*
310.	1.	laiſſê - - -	laiſsé
357.	30.	Diarthroſis - -	Dioſem.
365.	3.	*dele* 71.	
	16.	ſtronger Y*o*, - -	ſtronger of Y*o*,
366.	24.	ſtronger of Z*o* - -	weaker of CH*o*.
369.	30.	of writing, - -	by writing,
371.	8.	productions - -	production

E R R A T A.

Page	line	Faults	Read.
377.	33.	weaker of SHo=CHo, or CHo=SHo, -	ſtronger of Zo,
	34.	So, - - - - -	CHo.
378.	23.	---is - - - - -	---is=
	31.	So. - - - - -	Zo.

In the MECHANICAL and RATIONAL ALPHABET.

	Faults.	Read.
Table I.	MONARTHROSEMS	MONARTHROSES
Table II.	POLYARTHROSEMS	POLYARTHROSES
Table III.	MONOPHTHONGS	MONOPHONOSES
Table IV.	AMPHIGENOSEMS	AMPHIGENOSES

ANALYSIS

ANALYSIS

OF THE

FRENCH ORTHOGRAPHY;

BY

QUESTION AND ANSWER.

LECTURE I.

The primary Elements of LANGUAGES, conſidered in general; and thoſe of the FRENCH, in particular.

WHAT do you mean by LANGUAGE?

ANS. I mean that ART or POWER with which man is endowed to communicate his thoughts.

QUEST. What is the natural and moſt rational diviſion which muſt be made of any language whatever, previouſly to the ſtudying of it? And in what light are we to conſider that *art* or *power* of man?

ANS. Languages are naturally divided into SPOKEN and WRITTEN; and it is in theſe two different lights, (namely

as the ART of SPEAKING and the ART of WRITING) that, previouſly to the ſtudying of any one language, we are to conſider it.

QUEST. Which of *theſe two arts* do you imagine preceded the other?

ANS. The ART of SPEAKING moſt certainly.

QUEST. What are the primary and fundamental elements of *languages*, conſidered as *ſpoken?*

ANS. ARTICULATIONS and SOUNDS.

QUEST. What are the primary and fundamental elements of languages conſidered as *written?*

ANS. CONSONANTS and VOWELS.

QUEST. What correſpondence is there between theſe *two ſorts* of primary and fundamental elements?

ANS. CONSONANTS, in *written* languages, correſpond with ARTICULATIONS in *ſpoken* ones: and VOWELS correſpond with SOUNDS.

QUEST. What are we to underſtand by the word ALPHABET?

ANS. We are to underſtand a compleat collection of all the *figures* or *letters*, employed in the repreſentation of the real *ſounds* and *articulations*, contained in, and compoſing, a certain particular language.

QUEST. Give me the ALPHABET of the FRENCH LANGUAGE.

ANS. The FRENCH, like other modern European languages, has no ALPHABET of it's own. QUEST.

QUEST. What *alphabet* then do they make uſe of?

ANS. The ROMAN ALPHABET.

QUEST. Give me that alphabet, as it is commonly placed at the head of French grammars.

ANS. Here it is.—A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, X, Y, Z.—

QUEST. How many figures does this collection contain?

ANS. FIVE AND TWENTY.

QUEST. Is this liſt of *five and twenty figures*, a complete collection of all the *articulations* and *ſounds* contained in the FRENCH language?

ANS. No, far from it.

QUEST. Why it is not?

ANS. Becauſe that ſet of figures was not originally invented for the French language.

QUEST. Was it then invented for any of the modern languages?

ANS. No: it was for the Latin language; for which, we muſt ſuppoſe, it was then complete and perfect.

QUEST. Does this *alphabet*, or ſet of figures, which I ſee now made uſe of by moſt of the European languages, ſuit perfectly any of them?

ANS. No: it ſuits none perfectly. They are all obliged to make uſe of ſeveral combinations, to ſupply the number of

figures wanting in it, in order to repreſent all the *articulations* and *ſounds* contained in each of them.

QUEST. How many *articulations* does the *Alphabet*, or ſet of figures which you have juſt ſhewn to me, contain?

ANS. TWENTY.

QUEST. And how many *articulations* are there in the FRENCH lanuguage?

ANS. THREE AND TWENTY.

QUEST. How many ſounds are there to be found, in the Alphabet we were juſt ſpeaking of?

ANS. Only FIVE.

QUEST. And how many does the FRENCH LANGUAGE contain?

ANS. FIVE AND TWENTY.

QUEST. So that the preſent ſet of figures, called ALPHABET, now made uſe of by the French for the repreſentation of the ARTICULATIONS and SOUNDS contained in their language, falls ſhort, I find, by THREE AND TWENTY figures, that is to ſay, almoſt half the quantity they really have?

ANS. It is preciſely as you ſay.

QUEST. Pray; how do they remedy that defect?

ANS. By combining, as we ſaid was the caſe with all the modern European languages, *two*, *three*, and often more figures, together, and aſcribing to that combination the deſired *articulation* or *ſound*.

QUEST.

QUEST. I ſhall deſire you to give me, ſome other time, a compleat liſt of all thoſe combinations made uſe of in the French language, to ſupply the deficiency of their borrowed *ſet of figures* or *alphabet:* as for the preſent we may conclude this day's converſation with the pronunciation of the laſt mentioned figures according to the French method of uttering them.

ANS. The French pronounce them thus—(THE LEARNER PRONOUNCES)

QUEST. Pray; ſuppoſing you were obliged to convey theſe ſame ſounds, by writing, to an abſent perſon; how would you repreſent that pronunciation, in Engliſh ſpelling?

ANS. If I ſhould be obliged to ſpell the articulations and ſounds, the French give to the alphabet, after the Engliſh method of ſpelling, I would do it thus: *awe*, *bay*, *ſay*, *day*, *aye*, *f*, *jay*, *aſh*, *ee*-vowel, *ee*-conſonant, *kawe*, *l*, *m*, *n*, *owe*, *pay*, *kue*, *air*, *s*, *tay*, *ue*, *vay*, *ix*, *ee-greck*, *zed*.

QUEST. What ſound do you mean I ſhould aſcribe to the *ay* you employ in the ſpelling of ſome figures?

ANS. That which is found in the Engliſh word *nay*.

QUEST. What muſt I underſtand of thoſe figures to which you put no ſpelling at all, ſuch as *f*, *l*, *m*, *n*, *s*,?

ANS. That they do not differ, in the leaſt, in French, from the method of pronouncing them, in Engliſh.

QUEST. The only difficulty, which remains with me now, is about the ſpelling of the figures *g*, *u*, and *q*: I do not find myſelf, I think, much better aſſiſted, in the utterance of them, from your ſpelling, than I was before.

ANS.

Ans. What you ſay is true; becauſe there is no ſuch thing in Engliſh as the pure articulation which the French give to their *g* before *e* and *i*; neither is there any very clear and unqueſtionable example of the real ſound of their *u*: as for the *q*, the difficulty, an Engliſh mouth finds in the articulation of it, is owing to nothing elſe, but that which lies in the utterance of the vowel *u*, which it takes for it's auxiliary ſound.

Quest. What muſt we do then in ſuch a caſe?

Ans. If any aſſiſtance can be drawn, from written directions, for want of audible ones; perhaps the following may not be totally uſeleſs. — Iſt. the Engliſh *g* ſeems in it's alphabetical articulation to preſent a complication of *d* before it, as it were *d'gee*: the French, on the contrary, pronounce it without that complication, ſo take but the ſecond part of the Engliſh articulation, thus, *geay*. —IIdly the French *u* is nothing but the realiſation, into a ſound, of the wind which people make with their mouth, in blowing upon a hot liquor, to cool it: and, to utter it, the mouth muſt be ſet in that very particular form. The *u* of the Engliſh word *coll*-u-*ſion* ſeems alſo not to convey a bad idea of that ſound; neither does the *ui* of the following, *n*-ui-*ſance*, *purſ*-ui-*t*, *recr*-ui-*t*, *ſl*-ui-*ce*, *ſ*-ui-*t*, and a few more of this kind.

A Table

A TABLE
OF THE
FRENCH ALPHABET,
SUCH AS IS COMMONLY
Placed at the HEAD of FRENCH GRAMMARS.

Number.	Figures.	Pronunciation, In Engliſh correſponding Sounds.
1.	A, a, *a*.	Awe.
2.	B, b, *b*.	Bay.
3.	C, c, *c*.	Say.
4.	D, d, *d*.	Day.
5.	E, e, *e*.	Aye.
6.	F, f, *f*.	F.
7.	G, g, *g*.	Jay.
8.	H, h, *h*.	Aſh.
9.	I, i, *i*.	Ee. (*voïelle*)
10.	J, j, *j*.	Ee. (*conſonne*)
11.	K, k, *k*.	Kawe.
12.	L, l, *l*.	L.
13.	M, m, *m*.	M.
14.	N, n, *n*.	N.
15.	O, o, *o*.	Owe.
16.	P, p, *p*.	Pay.
17.	Q, q, *q*.	Kue. †
18.	R, r, *r*.	Air.
19.	S, ſ, s, *ſ*, *s*.	S.
20.	T, t, *t*.	Tay.
21.	U, u, *u*.	Ue. ‡
22.	V, v, *v*.	Vay.
23.	X, x, *x*.	Ix.
24.	Y, y, *y*.	Ee-greck.
25.	Z, z, *z*.	Zed.

†, ‡ The *u*, conſidered either alone, as a letter of itſelf, or as that auxiliary vowel employed to aſſiſt in the articulation of the conſonant *q*, is always pronounced, in French, like the *ue* of the Engliſh word S-*ue*: and the *ui* of ſuch others as the following; v. g. ſ-*ui*-t, ſl-*ui*-ce, purſ-*ui*-t, recr-*ui*-t, n-*ui*-ſance, and a few others.

N. B. The vowels *a*, *e*, *i*, *o*, *u*, are here repreſented (in the column of Engliſh correſponding ſounds) aw-*e*, ay-*e*, e-*e*, o-*we*, u-*e*, with an *e* mute after them, to expreſs a kind of ſoft breathing, or protraction, with which their pronunciation is always terminated, when named alone in the alphabetical order. Therefore they ought all to be drawn a little long, with that gentle and ſoft aſpiration which is found terminating the articulation of the following Engliſh words: *awe*, *jaw*, *flaw*, *gnaw*; *bee*, *knee*, *ſee*, *ſee*, *free*; *doe*, *woe*, *foe*, *toe*, *owe*; *true*, *blue*, *clue*, *due*, &c. &c.

LECTURE

LECTURE II.

CANONS OF CRITICISM:

WHICH ARE TO SERVE AS A

CRITERION, OR STANDARD,

FOR THE

Determination of the real QUALITY of certain conteſtable ARTICULATIONS and SOUNDS of the FRENCH LANGUAGE.

QUEST. BEFORE we proceed any farther, in the inveſtigation of the ſeveral combinations of figures, made uſe of by the French, to ſupply the deficiency of their borrowed *alphabet*; let us, if you pleaſe, lay down ſome neceſſary definitions, that we may be ſure, henceforth, to take one another's meaning perfectly right, and be able to recur ſometimes to them as a ſtandard and an invariable criterion. I begin then thus. You told me, if I remember right, that the primary elements of languages, conſidered as ſpoken, were *articulations* and *ſounds*; which, in written languages, were anſwered to by thoſe figures which are called *conſonants* and *vowels*.

ANS. I remember, I did tell you ſo: and ſo it certainly is.

QUEST. Pray; as a firſt *rule* to refer to, in caſe any diſpute ſhould ariſe upon any particular element; give me a clear idea of the ſource whence thoſe two ſpecies of elements, called a *conſonant* and a *vowel*, or, an *articulation* and *ſound*, proceed.

ANS.

ANS. *Articulations* and *ſounds* both proceed from one and the ſame cauſe, ſource or principle; *viz.* the flowing of the air, from the lungs, through the trachea. They differ only in the accidents which befall that flowing.

QUEST. Be a little more explicit; and tell me preciſely what thoſe two elements conſiſt of, to produce that unity in principle, and difference in conſequences?

ANS. They both conſiſt of matter and form.

QUEST. What is the matter?

ANS. The matter is double; 1ſt. the AIR; and then the TRACHEA, or VOCAL TUBE, through which that air is made to flow.

QUEST. What is the form?

ANS. The form is double likewiſe: 1ſt. that of the *vocal tube*, the alteration of which is occaſioned ſolely by it's dilatation or contraction: and then that which attends the organs of ſpeech, at the time of their contact, or appulſe.

QUEST. What are thoſe organs?

ANS. There are five; the THROAT, the TONGUE, the PALATE, the TEETH, and the LIPS.

QUEST. How can theſe act ſo in the ſpeech, as to become ſuch principal parts in it, and be called the organs of it?

ANS. By their action, in oppoſing themſelves, each in their province, and as far as they are able, to the ſonorous evacuation of the air, emitted from the lungs, along the *trachea*, through the larynx.

QUEST. What is the effect of that action?

ANS. It produces that contact which is called *articulation* or *conſonant*; and that contact is that very accident, mentioned before, which the flowing of the air, along the vocal tube, is liable to; and which produces, as we have already ſaid, that difference of effect in the unity of principle, or cauſe.

QUEST. And when all the five organs ſtand ſtill, and do not form the leaſt oppoſition to the efflux of the air out of the larynx, but the air flows ſmoothly all along the vocal tube, without any ſort of ſtoppage, what ſort of effect does this produce?

ANS. A SOUND, or VOWEL. And now you have preciſely, without knowing it, given the moſt characteriſtical definition and deſcription of that *element*. Therefore, let us lay down the following axiom. A *vowel* or *ſound* is the reſult and the effect of a certain particular form, or ſituation of the vocal tube, at the moment of the *emiſſion*: a *conſonant*, or *articulation*, is the reſult and the effect of a certain particular action of a certain particular organ.

QUEST. Pray does not that certain particular action of the acting organ, put that organ into a certain particular form likewiſe?

ANS. YES; it, certainly, does ſo.

QUEST. Well; I ſhould think there muſt be form as well as action in the organ?

ANS. So there is.

QUEST. If it, is as I conjectured, with reſpect to articulations; I muſt add again that it ſeems to me as if the vocal tube required

required an action alſo, that it might be placed in that certain particular form, which produces a certain particular *ſound* or *vowel*; whence it would reſult that there would be found *action* as well as *form* in the inſtrument of the ſounds, as there has been found *form* as well as *action* in the organs which produce the articulations.

ANS. I allow that.

QUEST. If you allow it, then there being both *action* and *form*, in the fabrication of both *ſounds* and *articulations*; the conſequence muſt be, that the very eſſence of the difference which you aimed at eſtabliſhing, by the definition of thoſe two diſtinct elements, is deſtroyed; and that there is in *ſounds* and *articulations* a diſtinction, without a difference?

ANS. I beg your pardon; there is a diſtinction and a difference too: and this difference is, that the action, which ſets the vocal tube in thoſe certain particular forms which are each productive of a ſingle and diſtinct ſound, does not make part of that ſound, but is only preparatory to it: the action of the tube muſt, and does, in fact, precede the entering of the wind into it, and, conſequently, the ſonorous emiſſion of that air, which alone conſtitutes the ſound.

QUEST. And is not that the caſe with the *articulations* or *conſonants?*

ANS. Not at all; the *action* of the organ makes part of the *articulation:* nay; it, even, in fact, conſtitutes the articulation abſolutely and intrinſecally. The action of the organ, in ſhort, is as much coinſtantaneous with the hatching of the ſound, as it is poſſible for two diſtinct and ſeparable beings to be.

QUEST. I think I underſtand you now: and I conclude, from your definition, that we can deem that only to be a clear, pure and true *vowel*, in the ſtrict ſenſe of the word, which we ſhall find to be a ſort of *engaſtronimick* or pectoral ſound.

ANS. This is the true ſtate of the caſe; and of this ſort you will find but very few.

QUEST. Why, I thought they muſt all be ſo, and could not be otherwiſe; are they not?

ANS. No: ſome ſeem, indeed, to be quite a ſpontaneous ſonorous flowing of the air along the vocal tube. Theſe therefore (like the French ſounds *a* and *e*) anſwer, in the ſtricteſt ſenſe to the definition given of that element of ſpeech called a *ſound* or a *vowel*.

QUEST. And pray, what are thoſe which do not?

ANS. Some others (like the French ſounds *i*, *o*, *u*,) do not anſwer it in every reſpect. Some of theſe ſounds require for their utterance, the particular ſituation of one organ; others, the particular form of another; and ſo on. By that mean, they become a kind of mixt breed, which a delicate ear cannot condeſcend to rank among the pure and genuine ſounds, whilſt they ſhall be found, as they are, acting both parts: that is to ſay, that of a *ſound* or *vowel*, when preceded by a *conſonant* or *articulation*; and that of an *articulation* or *conſonant*, when followed by a *ſound* or *vowel*.

QUEST. I ſhould never have ſuſpected that.

ANS. I ſuppoſe not; for it is this ſpecies of amphibious *vowel*, hitherto not enough attended to, or conſidered in it's true light, which has thrown ſo much darkneſs upon the analyſis of human ſpeech, and puzzled ſo many grammarians.

QUEST.

QUEST. How could they miſtake thus?

ANS. Miſled by their eyes; and naturally too prone, as the generality of mankind are, to grant their material ſenſes too much power over their reaſon and judgment; that error has been the inſtrument of thouſands of blunders and abſurdities introduced into the general ſyſtem of languages.

QUEST. It will always be found ſo, I believe, in human productions.

ANS. It is not the miſtake itſelf I mean to reprove; it is the perſeverance in it; owing to the habit of taking for granted what ſhould, on the contrary, be looked into, queſtioned, and minutely ſcrutinized. Whenever that is the caſe, it muſt prove the ſtumbling block of ſuperficial writers, who are always bent to follow other's opinions, without taking the trouble of diving themſelves into the bottom of things.

QUEST. The diſcovery of your new ſpecies of vowels, gives riſe in my mind to a new queſtion. Pray, tell me; is it poſſible to aſcertain ſuch bounds or limits to the *tools* (give me leave ſo to call your organs of ſpeech) with which you *cut out* your conſonants, as to fix the point of the area where theſe deſiſt from working, and that where the other (I mean the vowels) begin ſtarting?

ANS. No; and to anſwer your ſimile by another, I will tell you, that it is with thoſe two ſorts of elements as with the *animal* and *vegetable* kingdoms. They melt ſo, one into another, that it is impoſſible to fix the point where the one ends and the other begins.

QUEST. How can you render this conceivable to me?

ANS.

ANS. The cauſe of that is owing to the very nature of the thing itſelf. A little attention, to what we have ſaid, will ſoon make it evident. If the definition of the *ſound*, or *vowel*, is, that it be a free and uninterrupted flowing of the air, from that end of the vocal tube, which reſpects the *lungs*, to the other end, which reſpects the *larynx:* and if that of the *articulation*, or *conſonant*, is, that it be all the poſſible ſorts of actions and oppoſitions, of any kind whatever, which can be played upon the *thus ſonorified air*; It reſults that there can be no ſufficiently diſtinct and even real and inconteſtable interruption between the *articulations* and *ſounds*, ſo as to bear a line of ſeparation between their reſpective regions or domains.

QUEST. I muſt confeſs I cannot ſee yet why there cannot be?

ANS. Becauſe the ſharpneſs of thoſe actions, which produce articulations, may be infinitely increaſed and decreaſed: ſo much even as to loſe, ſometimes, it's perceptibility. The throat principally, on account of it's vicinity to the vocal tube, is ſuſceptible of decreaſing it's action, ſo imperceptibly, as to fall into a kind of *amphiarthroſis*, as, a phyſician would call it, and render it almoſt impoſſible to judge whether there be motion at all, in that inſtrument, or not; and therefore whether the audible accent, which reſults from it, is to be ranged among the *ſounds* or *articulations*.

QUEST. I ſhould be very much obliged to you, if you would be pleaſed to enter a little more minutely into the mechaniſm of this.

ANS. With all my heart: I will, as much as I can.— The *vocal tube*, *trachea*, or wind pipe, like any other pipe, is terminated at each extremity by an orifice. One of thoſe orifices reſpects the lungs, from which it receives the air. The other

other orifice reſpects the *larynx*, by which it is crowned and terminated, and where the air is rendered audible and ſonorous. Now it is to be obſerved, that each of thoſe two orifices have a particular play or action which is peculiar to each of them. Should the air take naturally and ſpontaneouſly it's courſe through that pipe, and produce a ſound; it would be, moſt certainly a pure one; quite deſtitute, as it is eaſy to conceive, of all kind of ſoiling of articulations whatever. All the dilatation or contraction of that inſtrument, being antecedent and merely preparatory to the ſonorification of the air, could produce, as it really does, only *various qualities* of ſounds, and *not one* articulation. Then there would be no difficulty in fixing ſuch bounds and limits as would determine and aſcertain preciſely where the kingdom of one of thoſe elements of ſpeech called *articulations* ends, and where that of the other, called *ſounds*, begins. But, unhappily, it is far from being the caſe.— The air, when not vehemently forced, is always at leaſt deſigned, by a particular will of the ſubject and a certain impulſe, though ever ſo gentle *, to be conducted into the vocal tube. This produces an action upon the ſound at the lower orifice of the pipe reſpecting the lungs, vulgarly known under the name of *Ho*, or, *aſpirate articulation*; and which, you know is more or leſs ſenſible in ſome words. When *not* ſenſible *at all*, if it was poſſible it ſhould not, the product is a *vowel* or *ſound*: when ſenſible † it is a *conſonant* or *articulation*:

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* See *Canons of Criticiſm*; *Canon* VI.

† Hence the difficulty of aſcertaining the real power of the Hebrew figures ע, and י, ח, ו, ה, א, which the *Maſclevians* would have all *vowels*, and the *Maſorites* maintain to be all *conſonants*. It is moſt aſtoniſhing how that diſpute, like ſo many others upon trifles, which are found ſometimes dividing the world, engroſſes however the republick of letters for theſe two laſt centuries and better; without the ſpectators being able to reap, out of all the *learned arguments* thrown from a certain ſide of the

ticulation: and ſo much for that orifice.——The other orifice, which reſpects the *larynx* acts ſometimes it's part likewiſe: and, by attempting to ſhut itſelf, at the moment of the evacuation of the air, introduced at the other end; and ſeeming

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the contending parties, but a few frivolous *, puerile and paultry objections, accompanied with a torrent of ſatyrical and abuſive expreſſions †, with the groſſeſt injuries, the moſt ſordid and vileſt invectives; and NOT ONE ſolid reaſon, not one categorical anſwer.—If I do not miſtake, as I have read and examined both ſides of the queſtion pretty cloſely, and with a perfect indifference for either, I ſhould be inclined to think that ſuch raging is owing to nothing but a want of either of the parties underſtanding, and their not having really ſettled, the main point of the queſtion: and conſequently, not underſtanding either each other, or themſelves. A general caſe indeed, as may be obſerved, in all the faſhionable controverſies; where, to the diſcredit of mankind, literature, and philoſophy, it is but too common to ſee a multitude of loquacious writers entering boldly the liſts, and filing out a heap of old, trite and ſtale arguments, ten thouſand times told before them by their predeceſſors, with no other view but to indulge the vanity of having their names making one among the number of combatants in *ſuch* a cauſe.—As for my part I am quite of opinion, that the litigation ſtands determined of itſelf in the very expoſition of the MASORITES and the *character* ‡ they aſcribe to the conteſted *figures*.—That *character* is this: the four figures ע, ח, ה, א, (*Abachang*), ſay they, are gutturals; the י is a palatial, and the ו a labial. If it is ſo, all conteſt is, *ipſo facto*, and muſt be, at an end; and there can remain no more difficulty. For, might there not have been among the Hebrews, principally before their captivity, when their language ſtood pure, genuine and uncorrupted as it became afterwards, a greater number of plays of the *trachea* than we know now, and than they can even know themſelves at this time, ſince they had intirely forgotten their language at their return from *Babylon*? Nothing ſo poſ-

* See HOUBIGAN's preface to *Racines Hébraïques*, p. viii. and following.

† See moſt of the *reflexions*, *remarks* and *obſervations* &c. upon the *Hebrew text*, &c. and in particular the whole work called the HEBREW TEXT CONSIDERED &c. by one of the greateſt enthuſiaſts and moſt hotheaded writers who ever appeared upon the ſubject, NORMAN SIEVWRIGHT, printed for *Millar* 1764.

‡ See Canon III.

ſible,

ſeeming to offer ſome oppoſition or reſiſtance to it, produces, at the inſtant of it's yielding, or giving way to the exploſion of the air, another kind of obſcure and guttural *articulation* meant

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ſible, without doubt, that they had ſuch: for the *Welch*, for example, is now full of cramp articulations (ſuch as Ll) which are known no where elſe in Europe, and which nobody elſe, but they, can utter. But, without recurring to that old, uncouth, and, notwithſtanding, too little known language, have we not our neighbours, the *Dutch* and the *Germans*, both poliſhed and civilized nations, in whoſe language we find, at this very time, a quantity of ſuch *gutturals* as are abſolutely unknown to the *French*, and the *Italian*, and even to the Engliſh, their moſt near kin? Has it not been, at all times, a general obſervation, that the more northern and barbarous, unpoliſhed and uncultivated a language is, the more gutturals and aſpirates are found in it? Is there not even, in a certain province of France, in the neighbourhood of St. Malo, a particular articulation HL*o*, intirely unknown to the reſt of the nation, and which the inhabitants of that province ſeem to have preſerved to this day from the old Celtick? What would there be then ſo wonderful in the Jews having had, at a certain time, ſeveral ſorts of gutturals which we know now nothing of, nor can know? and which deſtroyed, loſt, forgotten, or neglected, muſt neceſſarily, by reaſon of the demonſtration we have given of the aptitude of the *articulations* and *ſounds* to melt one into another, leave behind them but the *ſounds* which they uſed before to precede. Then thoſe who are ignorant of ſuch *articulations*, *aſpirations*, or *engaſtronimies* (if you pleaſe to call them ſo) having ever exiſted; or, in ſhort, of the method of uttering them when they did exiſt, inſiſt upon their being the vowel itſelf which is there wanted.—Such is, notwithſtanding, the true ſtate of the diſpute which divides now the *Maſclevians* and the *Maſorites*. Both in the right, however, and both in the wrong, they are to be pronounced. The *Maſclevians* are right, without doubt, to attack and deny the antiquity, genuineneſs, authenticity, &c. of the vowels points; they inconteſtably betray their late origin, invention and fabrication: they give the Hebrew reading a character of moderniſm inconſiſtent with the real ſyſtem of pronunciation which ſhould be found in ſo antique and original a language as they would have it to be: and, if the firſt ſpoken by man, that language muſt certainly be an utter ſtranger to the *ſchevas* of of either * kind, the *quieſcens* or the *mobile*.—The *Maſorites* are right too, to deny there being any figure in their alphabet repreſentative of any pure

* See Canon XVIII.

meant and repreſented by the *figure* or *conſonant* K*o*, or it's companion G*o*.

QUEST. So that, in your opinion there is an affinity between the H*o* and the K*o* or G*o*.

ANS. So great a one that they are perpetually found taking one another's place; ſome nations pronouncing with a K*o* or G*o*, the ſame word which another pronounces only with a H*o* and *contra*. But it is not much to be wondered at, when we reflect they are both of the ſame organ, and formed one *at* and *with* one end of that organ; the other *at* and *with* the other end.

QUEST. Favour me with a few examples.

ANS. There are plenty in every language: αὔχυμα and καύχημα for example, are both the ſame word in Greek, for JACTANTIA, *bragging*: in Latin, *ſi-c-ubi* is often uſed for *ſi-ubi*, and APER, a *boar*, is plainly drawn from the Greek κάπρος &c. which ſhews inconteſtably how ſome choſe to realiſe the *aſpirate* into a *guttural*; ſome others to ſink the *guttural* into a mere *aſpirate*; which, after all, was nothing more than playing, ſome the lower end, ſome the upper end of the vocal tube.

ſound: ſo it muſt be if it is an original language, and one of the firſt which man ſpoke.—But the *Maſclevians* are wrong, becauſe they cannot find out what kind of articulations ע and י, ח, ו, ה, א, might have been and their power is loſt, to inſiſt upon their being vowels of the ſame nature and ſpecies, and anſwering the ſame purpoſe as ours in the practice of reading; and they ſhew themſelves as fully inconſiſtent, in that reſpect, as the *Maſorites* are wrong and inconſiſtent in the authenticity of their points.

QUEST.

QUEST. A few examples, drawn from nearer home, would perhaps be more acceptable to ſome, and ſtriking to all.

ANS. May be ſo: therefore I ſhall be more liberal of them. The Engliſh word HORN, in French is *Corne* and in Iriſh the ſame KORN. *Huêg* in Cornwall; and *khuêg*, in Welch ſignify equally *ſweet*. *Centum*, in Latin which was undoubtedly pronounced *kentum*, is inconteſtably the ſame word as the Engliſh word *hundred*; there is but a mere ſoftening of the Co=Ko into it's aſpirate Ho. *Arw*, *carw*, *garw*, according to the different Dialects of the Welch ſignify equally *rough*, *ſharp*, *uneven*; a proof this, that words beginning with a *vowel*, being ſuppoſed to have an aſpirate along with them, took formerly a Ko, Co, or Go, or left it according to fancy. In North Wales they ſtill pronounce with the guttural Ko, what in Cornwall and South Wales, they equally pronounce with nothing more than the mere aſpirate; For example; *Six*, in Cornwall is *huîh*; in South Wales *huêch*; and in North Wales it is *khuekh: to Swell* in Cornwall is *huedhi*, in South Wales *huydho*, and in North Wales *khuydo*, &c. The Engliſh have added a guttural to a word they have in common with the French and Spaniards, and where both theſe keep but an aſpirate. To *gabble* in Engliſh, *hablar* in Spaniſh, and *habler* in French, are viſibly the ſame words, though they differ a little in their meanings. The Spaniards ſay alſo *harriero* for the French *carriere*, in Engliſh *carrier*, and ſeveral others. In ſhort, do not we find, in the ancient record of the French hiſtory, that they have written *Hilperic* and *Kilperic*, which they ſpell now *Chilperic*, and pronounce *Shilperic?* Do not we find there likewiſe ſpelt and pronounced, with a ſtrong guttural aſpirate, *Hlotaire* and *Hlovis*, which they now ſpell and pronounce *Clotaire* and *Clovis?* There would not be great difficulty found in retrieving the real ancient utterance of that aſpirate guttural, principally before an Lo, ſince the

inhabitants of certain villages in the neighbourhood of St. *Malo*, ſay ſtill at this time *une* Hlef, *une* Hloche, *un* Hloiſtre, (a *key*, a *bell*, a *cloiſter*,) inſtead of *une* Clef, *une* Cloche, *un* Cloître, &c. &c. an unqueſtionable proof this of what I ſaid before, that the K*o*, or it's weak conſort G*o*, is nothing but the realiſation of the H*o*: or, to ſpeak with more propriety, that the difference between H*o* and K*o* or G*o* is, that the former is an indeterminate articulation, and the latter a determinate one.

QUEST. Does the indeterminate articulation H*o* realiſe, or run into any other determinate articulation, beſides it's two conſorts K*o* and G*o*?

ANS. Yes; it does into a great many more. The indeterminate aſpirate H*o* conducted, without any ſtoppage at the larynx, towards the roof of the mouth, and there terminated by a tremour or quivering, realiſes into the *palatial* R*o*: conducted directly to the teeth, without any ſtopping in the way, it realiſes into the four *dental-ſibilants* S*o*, SH*o*, J*o*, Z*o*: it realiſes again into ſome others, which, for want of a proper character or figure in the alphabet to repreſent them, requiring a combination of ſeveral together with which I could not properly make you yet acquainted, will be better deferred till another opportunity bring them naturally in their right place and order. And in ſhort, to tell the truth, it realiſes into all the poſſible *articulations* which the organs of man are capable of producing, and even into all the *ſounds*; which has given room to ſome grammarians to call it the *mother* or *matrix* of all the *conſonants*.

QUEST. How is it poſſible for the H*o* to realiſe into all the ſounds.

ANS.

ANS. There is nothing ſo eaſy to conceive, ſince it is itſelf the principle of all ſounds; and that no ſound can be produced without it's aſſiſtance more or leſs ſenſible.

QUEST. Do ſounds admit of any diſtinction?

ANS. Yes; they are divided into two claſſes; the *interiour* and the *exteriour* ſounds.

QUEST. What do you mean by the *interiour*?

ANS. Thoſe which, like the French *a* and *é* of the words *l-a* and *n-é*, are formed within the vocal tube, preciſely at the larynx.

QUEST. What are the *exteriour?*

ANS. Thoſe which, like the French *i*, *o*, and *u* of the words n-*i*, c-*ô*-ne, and d-*u*, are formed in the mouth, out of the vocal tube, and require ſome aſſiſtance from the inſtrument within which they are formed.

QUEST. What kind of aſſiſtance can the mouth lend to the vocal tube in the production of a ſound?

ANS. A very good one: that of lengthening the vocal tube by ſetting itſelf in a certain particular form for that purpoſe. By this artificial lengthening, the ſonorous ſtrings, like thoſe of any other inſtrument, admitting of a greater number of diviſions, become capable of producing a greater number of ſounds. But all thoſe ſounds, be they of what claſs they will, have always for firſt principle, and *primum mobile*, the H*o*.

QUEST.

QUEST. What are the ſtriking *characters* by which I ſhall be able to diſtinguiſh a *ſound*, and an *articulation* conſidered each ſingly in itſelf, and in compariſon with each other?

ANS. Nothing ſo eaſy: that is a *ſound* or *vowel* which is laſting and durable; and which may be perpetuated, *ad infinitum*, without any the leaſt alteration.—That is an *articulation* or a *conſonant* which is ſudden, ſhort, tranſitory and inſtantaneous: which cannot be perpetuated after it is uttered, and requires an inceſſant iteration of action to obtain the very ſame identical effect.—Hence nothing ſudden, ſhort, tranſitory and inſtantaneous, can be a *ſound:* nothing of a laſting and durable nature, ſuſceptible of being perpetuated *ad infinitum*, can be an *articulation*. Such are the characters which conſtitute ſeparately each of thoſe two productions of the ſonorous faculty of man, and the points in which they differ, when compared to each other.

QUEST. I think I have ſeen the French *i* with two *ſpecks* over it thus (ï) and which ſome others ſpell *y*, reckoned by ſome grammarians among the *conſonants*, or if you pleaſe the *articulations*, as well as among the *ſounds* of the language.

ANS. It is not long ſince they have been ſo wiſe as to grant it that place. But the ſame ſtroke of light which diſſipated at laſt the thick fog which had for ſo long a time ſtood before their eyes, and prevented their diſcovering the truth on the nature of this *figure* (and I may even ſay that *ſound*) has not yet diſſipated that which is ſtill ſpread over *three more* of the *ſame nature*, and of which we ſhall have an opportunity to take notice, when we come to treat of the *pretended* DIPHTHONGS of the French language.

QUEST.

QUEST. But; pray, how is it poſſible, in reviſing the *characters* you have juſt given me of the *ſounds* and *articulations*, to conceive that *two* ſuch diſtinct, oppoſite and ſeemingly incompatible, beings as you took care to make them appear to me, could be thus blended one into another?

ANS. It ſeems very ſtrange, I muſt confeſs: and for all that it is the true ſtate of the caſe, indeed. But it is owing only to the mould wherein thoſe ſounds are caſt, to the place of their formation; conſequently, this is a fate which the *exteriour ſounds* alone, (and all of them) are liable to; and which *none* of the *interiour can* ever be. But of this another time: I will content myſelf for this inſtant to preſent you with a ſet of CANONS you defired of me at the beginning of our preſent converſation, and which I beg you would read and digeſt with a ſcrupulous and particular attention; as, when we meet again, I ſhall have often occaſion to recur to them, as to a book of law, for the ſolution of the new difficulties which may ariſe. Each *Canon* is accompanied with *Proofs*, that you may by a ſeries of examples and demonſtrations, underſtand it the better; and never paſs to a freſh one without being fully convinced of the precedent. In ſhort, they are all connected together like the links of a chain, and ſo riſe one from another, that not one could be paſſed over, without throwing darkneſs upon the next, and almoſt deſtroying the whole. In taking my leave of you for the preſent, permit me to recommend, particularly, to your memory the laſt comparative *characters* which I gave you, as conſtituting and eſtabliſhing the difference of eſſence between *conſonants* and *vowels*, or *articulations* and *ſounds*, and which I ſhall repeat here, as being often to be called upon for the deciſion of difficulties ſimilar to that which you propoſed me laſt about the French *diæreſed* ï. "Nothing of a ſudden, ſhort, "tranſitory nature can be a ſound. Nothing of a laſting "and durable nature, ſuſceptible of being perpetuated *ad* "*infinitum*, can be an *articulation*." And ſo much for to-day.

THE

THE

CANONS OF CRITICISM.

CANON I.

ARTICULATIONS or CONSONANTS alone are entruſted with the meaning of words: the *ſounds* or *vowels* are not; or, *Conſonants* alone, not *vowels*, have a right to contain and convey the ſenſe of words.

PROOF.

"Vocalium mira variatio," ſays *Junius* in his Anglo Saxon Grammar, "exemplo unius vocis, *turbam* ſignifican-"tis, oſtenditur: ut, mænezeo, mænezo, mæniʒeo, "mæniʒo, mæniʒu, mænio, mæniu, mænẏʒeo, mane-"ʒeo, maniʒu, maniʒe, maniʒo, menezeo, menezo, "menezu, meniʒeo, meniʒo, meniʒu, menio, meniu: "viginti modis." Junius's Gram. Anglo Sax. Then after that example, which ſeems copious enough, he adds; "In "dialecto Dano Saxonicâ, litterarum multo uberior eſt va-"rietas: invicem etenim mutantur," (*ſuch* and *ſuch*) of which he gives an immenſely long liſt, after which he ſays, "Hinc factum eſt ut vocabula quædam plures, eaſque "maximè inter ſe diverſas, ſignificationes induant; cujus "rei illud argumentum apertiſſimum eſt quod ſubjiciam ex-"emplum, Biʒ quod & biʒe, bẏʒe, beʒ, beaʒ, beh, "beah, ſcriptum reperias. Hæc pro ratione loci inter-"pretanda ſunt *diverticulum*, *eme*, *corona*, *gemma*, *ſe ſub-"miſſit*, *flectit* &c." To this example of *Junius* I ſhall add an

another taken from the French language among many which as well as in every other, may be met with in that language. The four *articulations* p r t r, variouſly intermixed with *ſounds* or *vowels*, offer the *fourteen* following words, beſides the twelve perſons (ſix of the *conditional* and ſix of the *future*) which *ſix* of theſe words, being verbs, have alſo a right to; making in all *ſeventy-two* words more, which, with the *fourteen* above mentioned, form an amount of *eighty-ſix* words conſiſting of the ſole *articulations* p r t r.

P-*a*-rt-*i*-r, *to ſet out*.
P-*a*-r-*oî*-tr-*e*, *to appear*.
P-*i*-r-*a*-t-*e*-r, *to pirate*.
P-*i*-r-*a*-t-*e*-r-*ie*, *piracy*.
P-*i*-r-*ouè*-t-*e*-r, *to whirl*.
P-*o*-rt-*e*-r, *to carry*.
P-*o*-rt-*eu*-r, *a carrier*.
P-*o*-rt-*ie*-r / P-*o*-rt-*iè*-r-*e* } *a porter*.
Pr-*é*-t-*e*-r, *to lend*.
Pr-*é*-t-*eu*-r, *a Pretor*.
Pr-*é*-t-*u*-r-*e*, *the Pretorſhip*.
Pr-*é*-t-*oi*-r-*e*, *the pretorium*.
Pr-*ê*-tr-*e*, *a prieſt*,

to which *fourteen* words, by means of only doubling the laſt *r*, another (P-*a*-rt-*e*-rr-*e*) might again be added.

From all this, however, let not any conſequence be drawn which ſhould in the leaſt be detrimental to this *manon*. Though, here, the ſounds ſeem ſo eſſential to the ſenſe of the words, as to ſuffer a great alteration from the ſubſtitution of one *ſound* for another, notwithſtanding the Canon holds good ſtill in every reſpect as before. It only then appears that the caſe has been this. When man firſt thought of contriving a method for conveying his ideas to an abſent perſon, he invented *characters* which ſtood for the thing itſelf, and which, moving in the mind of the abſent perſon the idea of the object, left to him the pronouncing of the word adapted to that object. Such is ſtill the caſe among the Chineſe, whoſe language, never written, has never been brought down to this time but by tradition, from mouth to mouth. Such is even among us the

writing of the figures 1763; which, repreſenting no particular word, but a whole complex idea, leave to the reader to ſubſtitute the proper terms alloted for the expreſſion of that idea. And ſuch was the FIRST effort and ſtep of the human mind.

The SECOND was to invent figures to repreſent ſpeech. Then man could not be ſtruck, at firſt, with any thing more than articulations: and it is impoſſible to expect he ſhould have been able to ſeparate them from ſounds. Hence is come the Hebrew, all *conſonants* without *vowels*, and all the ſiſters of that language, the *Chaldean*, *Syriack*, *Arabick*, *Coptick*, *Phenician*, &c. which followed the ſame plan. In all thoſe languages conſonants alone were of the eſſence of words, and ſo little regard was paid to ſounds, that they had not yet the leaſt notion of attending to their ſhades. Such was the ſecond effort of the human mind.

The THIRD was, when man, more poliſhed and of more delicate organs, perceived, by the preciſion of his ear, that there were different ſhades of thoſe ſounds: and that *Spoke*, *Plague* and *Cuſtom*, for example, when ſpoken, preſented to the ear ſome difference, which was not diſcovered by the eyes in the figures דבר. When this difference of ſounds was firſt diſcovered, had it been natural that figures of the ſhape and ſize of the others, had been at once invented, as *Houbigant* would have them, to place between the other figures? No; it is an abſurdity to ſuppoſe it, and to expect it. When among us, even now, we content ourſelves every day with a mere little ſpeck, or ſtroke over a letter to change it into another. The French *e*, with a circumflex thus (ê) over it, is as different a letter from the obſcure *e* in *le*, *me*, *ne*, *te*, *ſe*, &c. and from *é* called acute, with another accent over it from right to left, as *a* is from *u*, and both *a* and *u* from *i*. Notwithſtanding, we content ourſelves with a ſmall

a ſmall mark over that *e* to produce that difference. Therefore it was natural and wiſe that the firſt diſcoverer of ſounds, ſhould think of no other directions, for indicating the various ſhades of thoſe ſounds, which the figures admitted of in certain caſes, but ſome ſpecks, ſuch as the Maſoretical *vowel-points*, placed under, above, or in the figures, as we do ſtill now by a cedilla under a *c*, (ç) an accent, or a tittle over an *e* an *a*, an *o*, or an *u*.

When then, will you ſay, did the vowels come to take place, and range themſelves among the other figures of the alphabet? The place and rank they occupy now in that alphabet will tell you. When the harſh articulations, aſpirations and gutturalities, which ſome figures were inveſted with, and invented for, were ſmoothened, ſoftened and loſt. Then they went for ſounds or vowels, firſt ſtep: and in time were afterwards repeated after each of the other conſonants inſtead of dots and ſpecks under them, ſecond ſtep. In ſhort, experience and refinement of the modulation of the human voice, diſcovering ſtill more ſhades in the ſounds than the figures repreſented, and being ſhort of invention in cutting out and ſhaping figures pleaſing to the eyes, to range with uniformity among the other figures, man was forced to recur again to the old method, and call ſpecks, dots, and tittles to his aſſiſtance, as we may obſerve it practiced in theſe very days. Third and laſt ſtep.

So that in time ideas and words multiplying, *ſounds*, or *vowels*, indeed, lent ſome aſſiſtance, and helped to vary the different ideas, which might be expreſſed by the ſame concomittance of *articulations*; becauſe it is natural for man to make uſe of all the reſſources which are in his power. But *articulations* did not loſe yet, however, the leaſt of their original right to the eſſential ſenſe of the word in the compoſition of which they entered: ſince, if we conſult the Greek, and generally all the dead and living languages, we ſhall

always obſerve that their dialects preſerve the ſame conſonants, and change but the ſounds to expreſs the ſame idea: and that in every language the articulation of the conſonants of every radical word is always preſerved in the derivation of thoſe ſame words; becauſe the ſenſe depends intirely upon that *ſameneſs* of articulation.

It is owing to that principle that the Engliſh ſay *Stronger* from *Strong*, pronouncing the *g* hard in both as in *gap:* and *Stranger* from *Strange*, in both which they pronounce it ſoft like *j* in *jaw*. So the French, the Italian, and Spaniard, the German and all the languages do, have done and muſt do. The *Canon*, as we ſaid, ſtands then in it's full force, notwithſtanding the examples *p r t r* and דבר above mentioned, and ſuch ſimilar. In ſupport of this *Canon*, inſtances without number might be brought. B-*a*-t, for example, in Saxon, B-*aa*-t in Swediſh, B-*oa*-t in Engliſh, B-*oo*-t in Flemiſh, B-*o*-t in German, all ſignify the ſame thing from the CELTICK Bad a *barge*, a *ſkiff*, a *ſloop*, a *veſſel*, &c.——B-*a*-l, B-*e*-l, B-*i*-l, B-*o*-*l*, B-*w*-l, in the ſame language, the CELTICK, ſignify equally *Head* in the proper ſenſe.—— F-*a*-n, F-*e*-n, F-*i*-n, F-*o*-n, F-*u*-n, F-*w*-n, F-*y*-n, ſignify again equally *high*, *lofty*, *tall*, &c. in the ſame language.—— "*Sâr*, *ſôr*, *ſûr*, & Scotobrigantum "*ſear-v* ſunt, " ſays *Baxter*," idem quod & Armeniis *Xaur*, " Perſis *ſciur*, Anglo-Saxonibus Sur hodierniſque Anglis " Sour quod quidem ACERBUM, & figuratè IRACUNDUM " ſonat." (Baxt. Gloſs. Art. *Sarua*.) And ſo thouſands of this kind might be collected. But as, with a little attention, every body is capable to find them out themſelves, either in ſpeaking, reading or travelling in different provinces, it is enough to have pointed out here a few of them, to ſerve as a guide for the diſcovery of the others of the ſame kind: and this is ſufficient to ſhew that ſuch etymologiſts are abſolutely guilty of abſurdities who, beginning mechanically their liſt of commutable letters by the letter A,

and

and continuing thus, in the alphabetical order, down to the letter Z, make a long and tedious mention of the interchangeability of certain vowels together, like *a* into *e*, into *u*, into *y*: &c.

Nothing is ſo ridiculous as to treat of commutabilities of figures, conſidered by their *ſhape* and alphabetically. It is by their *powers*, their *qualities* and the various *ſhades* of ſtrength they admit of in their utterance, conſequently ſyſtematically, they are to be treated of. Then *ſounds*, or, vulgarly ſpeaking, *vowels*, will be found of very little and ſcarce any uſe at all. The reaſon, this, why antiently in the eaſtern languages, *conſonants* alone were at firſt judged to be the only eſſential figures to be drawn in the writing of words, and vowels were, as we have obſerved, left to be ſubſtituted at the reader's fancy, and indiſcriminately each of them for every one of the reſt.

This *Canon*, and the proofs brought in ſupport of it, ſeem then very much in favour of the ſyſtem of the Hebrew alphabet, conſidered as deſtitute of vowel figures; which left it intirely to the experience of the reader to ſubſtitute to every *character* (στοιχεῖα) the proper ſound which was required according to the ſenſe inferred from the content.

It appears that this method of leaving out the vowels was not even intirely left out yet among us a few centuries ago: ſince we may ſee by Junius's *Etymologicum Anglicanum* that the D. Saxons neglected to expreſs them before the liquids, looking upon them as being abſorbed in thoſe figures: very likely, as I ſuppoſe, becauſe in the common way of uttering or naming theſe pretended liquids, in the alphabetical order, their auxiliary vowel is generally placed before, and that cuſtom prevailed then already in thoſe times. " Semivocales healp-ɑlỳpiɣenɒlice nonnun-

" quam

" quam abſorbent vocalem præviam, ut pote in ſe incluſam; " ut, ſpeſl pro ſpeſel, *ſulphur*. Gothis SVIBL."

CANON II.

In an enquiry into the commutability of *figures* or *letters*, (στοιχεῖα) if regard is to be paid to *conſonants* alone, not to *vowels*; of the former nothing but the *power* muſt be attended to; the *ſhape* intirely laid aſide, over looked and neglected.

PROOF.

Before attempting to trace any etymology, it is neceſſary to aſcertain the power of the figures in each of the ſeveral languages whence the root is to be drawn, or where the derivative is to be placed. Therefore, Firſt, Lexicographers of dead languages as well as of thoſe which, like the Chineſe or Welch, have no particular character of their own, and the Etymologiſts, ſhould be very careful to give at the head of each of their works a key of the power they have aſcribed to every figure they make uſe of. Secondly, Thoſe, who peruſe an etymological work, ſhould always make it their buſineſs to know, before they open it, what countryman the author of it is: or elſe, it is impoſſible to make any thing of the examples and quotations, and to underſtand the affinity, which is intended to be ſhewed to exiſt between ſome words. Let the ſame word out of the Chineſe, the Hebrew, the Arabick, the Iriſh, the Corniſh, the Armorick, or the Welch, be written by a Frenchman, a German, a Spaniard, an Italian or an Engliſhman: that ſame word will ſeem at firſt ſight like *five* different words which have not the leaſt connexion one with another. But when you know the particular power which each figure bears, in the language of each of thoſe *five* ſcribes, then you may ſoon diſcover the affinity of the figures by the ſameneſs of utterance.

This

This obſervation was neceſſary to guard againſt the danger of miſtaking the power of certain *articulations*, ſome of which taking *two figures*, which, in a certain particular language, are endowed with a certain power, and in another with another, might have been conſidered as ſo many contradictions when repeated under other articles, with other figures of a known diſtinct power. The Italian, C H*o*, for example, being very different in articulation from the French C H*o*, obliges us to range this *articulation* under two different articles, as interchanging with figures of two diſtinct and different powers. The Italian C H*o* conſidered as endowed with the power of K*o*, is found ranged with that figure, and it's various conſorts C*o*, Q*o*, &c. But, when conſidered with the power allotted to it in French, *viz.* the Engliſh S H*o*, then it muſt range again with this laſt and it's other conſorts S*o*, J*o*, Z*o*, &c. and ſo on for all other figures of double and various powers.

The power of figures is not then inherent to the figures, but intirely arbitrary. Hence the Italian C*o* before *e* and *i* is the repreſentative of the Engliſh CH*o* and è *contrà*. *Cicerone*, *cecità*, *cena*, *cibo*, are pronounced like if written in Engliſh, *chicherone*, *chechita*, *chena*, *chibo*, according to the Engliſh power of *ch* in *change*, *charm*, *chapter*, &c.—On the contrary the Italian C H*o* correſponds with the Engliſh K*o*. So *che*, *chi*; *pecchiamo*, *pecchero*, &c. are pronounced *ke*, *ki*; *peckiamo*, *peckero*, &c. according to the Engliſh power of K*o*, in *keen*, *keep*, *key*, *kill*, &c. and is therefore very different from both the French and Engliſh C H*o*.—The French C H*o* is one and the ſame thing with the Engliſh S H*o*, the German, SCH, the Italian SCI. In Freneh, for example *chat*, *chien*, *chou*, *cher*, *chef*, &c. in Engliſh *ſhade*, *ſhaft*, *ſhed*, *ſhip*, *ſhirt*; In German *ſchal*, *ſchach*, *ſcham*, *ſchael*, *ſcheit*, *ſchiff*, &c. In Italian *ſciatica*, *ſciarpa*, *ſcienza*, *ſciolto*, &c. begin all by the very ſame identical articulation. Therefore, in this caſe, the different ſhaped figures C H*o*, S H*o*

SH*o*, SCH*o*, and SCI*o*, muſt be conſidered as being but one and the ſame figure or letter, ſince they are endowed, but with one ſame identical power, and are, in their reſpective language, the repreſentative of it.

Now, if the Hebrew ש, with the dot on the right ſide, is alſo the repreſentative of that power, there follows the cleareſt demonſtration that *articulations*, though repreſented as that in the four above mentioned languages, with *two*, *three*, and ſometimes more figures, are not for that complex articulations, but as ſimple ones as that of P*o*, D*o*, L*o*, &c. Again, if this did not prove it, on account of the conteſtibleneſs of the real power of the Hebrew ש, there is the power PH*o*, in two figures which every one knows to make but one with the ſingle figure F*o*, and which places the above aſſertion beyond all doubt.

From all this, we may eaſily ſee how evidently great an abſurdity it is among etymologiſts to follow, as they have all done, the alphabetical order in treating of the commutability of figures. EDWARD LHUYD's *comparative etymology* which ſtands at the head of his ARCHÆOLOGIA BRITANNICA; Mr. BULLET's *Exemples des divers changemens des lettres & des mots uſités dans la langue celtique*; and the ſimilar obſervations of DOM LE PELLETIER at the head of his *Dictionnaire de la langue Bretonne* &c. might have been infinitely more ſerviceable to the learned, and thrown a great deal more light on the true ſyſtem of languages if, inſtead of following the plan they have all adopted, they had better digeſted their work, attended to facts, and followed the thread of the operations of Nature in the expoſition of the *commutability* of *letters*. In the manner they have proceeded they have only added darkneſs upon darkneſs, and elucidated nothing.

Therefore, to underſtand this *Canon* well, we muſt conſider, that as there are five organs of *articulations*, namely (Firſt the *throat*,

throat, and the *lips*; then the three intermediary ones the *tongue*, the *palate*, and the *teeth*,) ſo there are but *five* principal and diſtinct ſtrong articulations K*o*, M*o*, R*o*, S*o*, L*o*; each of which admits of ſeveral degrees of relaxation or weakening in the utterance, according to the following

S C H E M E.

—I.—

GUTTUR.
- H*o*, in H-*a*-g.
- K*o*, in K-*i*-ck.
- G*o*, in G-*a*-g.

—II.—

LABIALS.
- M*o*, in M-*a*-m-*a*.
- P*o*, in P-*a*-p-*a*.
- B*o*, in B-*a*-b-*y*.
- F*o*, in F-*i*-f-*th*. } Lab. Dent.
- V*o*, in V-*i*-v-*e*. } Lab. Dent.

—III.—

PALATIALS.
- R*o*, in R-*a*-r-*e*.

—IV.—

DENTALS.
- S*o*, in S-*o*-ſs.
- SH*o*, in Sh-*e*.
- J*o*, in J-*u*-g-e, Fr.
- Z*o*, in Z-*eal*.

—V.—

LING. DENT.
- L*o*, in L-*u*-ll.
- T*o*, in T-*a*-t-*oo*.
- D*o*, in D-*i*-d.
- N*o*, in N-*oo*-n.

Now it is impoſſible to form any other articulation ſtronger than K*o*, M*o*, R*o*, S*o*, L*o*, are each in their reſpective organs: nor is it poſſible to form any one which ſhould take it's principle from any other cauſe or ſource than the *five* abovementioned. Whatever elſe articulation may be either found or diſcovered now among ſome of the dead or living, but unknown, languages (or even in our own) muſt abſolutely fall under one of theſe *five* claſſes as an additional de-

gree of relaxation: or, it muſt, at leaſt, be the product of a mixture and blending of *two* or *three* of thoſe organs together.

Of the 1ſt kind, I mean as an additional degree of relaxation of a certain particular organ, is, for example W*o* in *We*, and ſome others which we ſhall have occaſion to mention in their proper places: and that W*o*, is an additional degree of relaxation of the *labial organ*.

Of the ſecond kind, I mean as a mixture or blending of ſeveral different organs co-operating in the formation of an articulation, is, for example the Hebrew ', or French diæreſed ï, or Engliſh *y* in *youth*, and ſome others which ſhall be taken notice of in their turn. This ' *(i* or *y)* which, under three different ſhapes or exteriour appearances, is but one and the very ſame identical power, is formed by the mutual aſſiſtance and co-operation of the *throat*, the *tongue*, and the *teeth* altogether, and ranges, notwithſtanding, under K*o* as an additional degree of relaxation, or ſoftening of that guttural, after it has been ſunk as low as the aſpirate H*o*.

Conſequently, it is eaſy, at the very firſt inſpection of the above *Scheme*, to remain convinced of the many abſurdities which muſt abſolutely follow from conſidering the alterations which words have hitherto undergone, and do ſtill every day continue to undergo, ſo unſyſtematically as to neglect, as is too much done, the power of the figures (στοιχεῖα) and attend to nothing but their ſhape. Should we conſider for a moment that this ſhape, intirely arbitrary, erroneouſly admits ſometimes of *two* or *three* different *cuts* or *forms* to expreſs but one and the ſame power; while *two* or *three different powers* have often but one *ſingle form* between them to appear in alternately, we ſhould ſoon find how this inconveniency muſt abſolutely bring the ſame word to our view ſeveral times as undergoing ſeveral alterations, when it undergoes none, and deprive us of being acquainted with the

the real alterations of another, when it undergoes many; the fatal and deceitful conſequence of paying regard to the alphabetical order only in the enumeration of various interchanges of figures in words.

That the K*o*, therefore, which is a guttural, ſhould change into a P*o*, which is a labial, as it is found among the Greeks, who uſed to ſay πως, and κως, (*quomodò*) οποσος and οκοσος *quantus*, &c. and among the Latins who borrowed from the Greek their *lupus* from λυκος and *ſpolium* from σκυλοι; or, that this ſame K*o* ſhould be found moving into a T*o*, a lingua-dental, as when the ſame Greeks ſaid ποτε and ποκα (*when*) αλλοτε and αλλοκα (*elſe-where*) and the Latin *quis* from τις: that this K*o*, in ſhort, ſhould change into many more of this kind, I ſhall willingly admit, and find even, in running over all ſuch and the like liſts, a pleaſure proportioned to the vaſt erudition contained in ſo curious a collection, ſo elaborate an enquiry. But when I ſee CH mentioned as changing into J, as in Ba-*ch*-oll, or Ba-*j*-oll, for the *nether jaw of a horſe*; or into S, as in *Dour Ch*-ach or *Dour* S-*ach* for a *ſtagnating water*; or into G as in Y-*ch* or I-*g*-en for an *Ox*, &c. muſt I not firſt be acquainted with what power I am to conſider thoſe converting figures as being inveſted, before I can form any judgment of the pretended interchangeability offered to my conſideration, and to the enlargement of my learned ſtores?

If I am not made acquainted with thoſe powers, but left intirely to my own free choice, or to the mere chance of taking them as it will happen, it is plain, that in the firſt inſtance given, of the words Ba-*ch*-oll and Ba-*j*-oll compared together, there will appear to me no interchangeability at all, between *ch* and *j*, if I happen to give the CH the pronunciation of the Engliſh SH*o*. Then I can certainly find no other difference, between thoſe two powers, but the mere weakening of a *ſtrong ſibilant* into a weaker one, comparatively

ſimilar to that of the F*o* into V*o* in the words Wi-*f*-e and Wi-*v*-es, Kni-*f*-e and Kni-*v*-es, &c. It will again be juſt the ſame if I come to compare the other inſtance of *Dour* Ch-*ach* with *Dour* S-*ach*.

If, afterwards, I ſhould happen to pronounce the next propoſed C H as a K*o*, then I ſhall find again no more interchangeability between *it* and the G*o*, when compared together in the words Y-*ch* and I-*g*-en, than I found between *it* and the J*o* and S*o* in the other words; becauſe CH=K*o*, is to G*o*, what S*o* is to C H=S H*o*, and CH=SH*o*, to J*o*; T*o* to D*o*; P*o* to B*o*; F*o* to V*o*; &c.

But; if, on the contrary, I begin at firſt to aſcribe to C H the power K*o*, when I compare them together in the words Ba-*ch* oll and Ba-*j*-oll, *Dour* Ch *ach* and *Dour* S-*ach*, and then that of SH*o* in Y-*ch* and I-*g*-en, then I allow there being a real interchange of figures in the quoted words, becauſe I find a real one of powers; ſince it preſents to my ears a *guttural* changed into a *ſibilant* in the two firſt quoted words, and a *ſibilant* into a *guttural* in Y-*ch* and I-*g*-en.

There is then no truſting to the *ſhape* and *form* of the figures, for judging adequately of their real interchangeability between each other. So far from it, that ſometimes the more ſtriking and widely diſtant, one from the other, two figures, propoſed as being interchangeable together, will appear to the eyes, the leſs they will be ſo to the ears, and in reality: nay, they may even be both the very ſame identical powers. As an inſtance of this kind, the French C H and Engliſh S H might be brought here. For thoſe who would not be acquainted with the reſpective powers of thoſe figures, and who would follow the mechanical and illiterate train of an *alphabetical liſt* of interchangeable *letters*, there would be, without doubt, a fine play in offering in it's turn to publick inſpection that *amazing* interchangeability in the words

words *Ch-agrin* and *Sh-agreen* for the name of a certain ſea-fiſh-ſkin; *Ch-amois* and *Sh-amois* for a certain other ſkin of a ſort of wild goat, &c. Notwithſtanding, the truth is, that there is not any interchangeability at all in thoſe words; becauſe the power of the French C H*o* is identically the ſame with that of the Engliſh S H*o*; and that the Engliſh having borrowed thoſe two expreſſions by hearing, have repreſented the French method of articulating them after their own way of painting on paper the powers with which each of theſe French words is compoſed.

Had the Engliſh borrowed theſe words from books by reading, they would undoubtedly have ſpelled them like the French, but then they would have altered the pronunciation, and articulated *ch-agrin*, *ch-amois* juſt as they do their own CH in *ch-ange*, *ch-in*, *ch-arm*, &c. as the Italians pronounce their *c* before an *e* or an *i* (*cecità*) or as the French would articulate *tch-amois*, *tch-agrin* had they any ſuch orthography in their language.

By all the foregoing obſervations it is hoped this *ſecond* CANON has been brought to the greateſt degree of ſelf-evidence: and that the whole, I mean, both the *Canon* itſelf and the obſervations made upon it, will ſerve as a charge to future Etymoligiſts to regulate their conduct in etymological performances: and a caution to the peruſers of thoſe ſorts of literary productions, to prevent them from wandering in thoſe dreadful DEDALS, and guide their ſteps in the paths of TRUTH.

CANON III.

Conſonants and *vowels*; or, to ſpeak with more propriety, *articulations* and *ſounds*, like flowers in Botany, have each a particular conſtituent character, as *elements*, which may be deſcribed thus: — A VOWEL is a ſmooth, even,

even, continued, uninterrupted, and laſting or durable ſound; like that which, for example, comes from the pipe of an organ. — A CONSONANT is a quick, ſhort, ſudden, tranſitory and inſtantaneous effort or action of an organick ſpring; like that, for example, of the knocking of a hammer upon an anvil. — Such are what may be called the reſpective conſtituent characters of each of them. Whence may be drawn the following diſcriminative ones. — 1ſt, That cannot be deemed a *ſound* which is of a ſhort, ſudden, tranſitory, and inſtantaneous nature. — 2d, That, conſequently, cannot be deemed a *conſonant*, which is of a ſmooth, even, continued, uninterrupted, and durable nature.

PROOF.

This CANON is of ſuch a ſort as to require no other *Proof* than the repeated trials of each element, which every reader may make himſelf. 1ſt, ſeparately as *a*, *é*, *i*, *o*, *u*; and m*o*, p*o*, b*o*, f*o*, v*o*, &c. and then conjointly in ſyllables as in b*u*, n*é*, f*a*-v*o*-r*i*, &c. By means of which trial, the figures *a*, *é*, *i*, *o*, *u*, will be found ſuſceptible of an infinite durability, the figures m*o*, p*o*, b*o*, f*o*, v*o*, not; and in ſhort, part of the ſyllables b*u*, n*é*, f*a*-v*o*-r*i*, alſo ſuſceptible of that ſame infinite duration, and part not. —— Theſe CANONS being intended to be gradually conducive to certain truths hereafter to be diſcovered, and hitherto too little attended to, if not even totally unknown, we cannot be allowed, and it is not even at all neceſſary, to dive here any deeper than preciſely what has juſt been expoſed as a foundation, for what is to be in time grounded upon this *Canon*'s principles, and the *Proofs* of it.

CANON IV.

Beſides the conſtituent *characters*, as an element, which we have juſt ſeen aſcribed to *vowels* or *ſounds*; theſe abide again by another ſtricture, or diſtinction, which makes of them two different claſſes drawn from the mould in which they are caſt, from the place whence they take their birth, to which they are indebted for their formation and exiſtence. And they are either *interiour* or *exteriour*: and conſequently *permanent* or *mutable*. *Permanency* belongs to the interiour: *Mutableneſs* to the exteriour.

PROOF.

This diſtinction of the *vowels* or *ſounds* into *interiour* and *exteriour*, drawing after it, as a neceſſary conſequence, the other diſtinction of *permanency* as an affection of the former, and *mutableneſs* as an affection of the latter, deſerves the more particular attention.

By *interiour ſounds* are meant thoſe which are formed when the mouth ſtands full open, and conſequently in the *trachea*. Thoſe ſounds are many in French, but we cannot yet ſpeak of any except *a* of *pâle* (pale) and *é* of *né* (born). They are ſaid to be *permanent*, becauſe they cannot change their *nature* of *ſound* into any thing elſe, as we are going to ſee that ſome others can, and do. This permanency, which affects them ſo particularly, is owing to the ſtiffneſs of the organ (the trachea or vocal tube) which produces them, and which cannot paſs ſo ſuddenly, as the parts of the mouth, from one form into another. When the *trachea* changes it's form to produce another ſound, there is a full ſtop of ſound, a ſilence, and an interval between the production of one ſound, and the production of another ſound; becauſe the action, which procures the *form* productive of a certain particular ſound, muſt

muſt abſolutely precede * that ſound, ſo as to be perfectly ended before the ſound becomes audible, or elſe the product would be no more a *ſound*, but a real *articulation*. Hence the permanency, which is the peculiar characteriſtick of interiour ſounds, intirely owing to the difficulty and ſtiffneſs attending the mobility of the organ of thoſe ſounds.

By the *exteriour ſounds* are meant thoſe which are formed in the mouth and with it's aſſiſtance; that is to ſay, which require that the mouth, and ſometimes all the parts contained in it, ſhould place themſelves in a certain particular form, that that ſound, called exteriour, might be heard. Theſe *ſounds* are alſo many in French, We ſhall ſpeak however here but of the three following *i* of *ni* (neither) *o* of *Dôme* (a Dome), and *u* of *nu* (naked). They require a particular form of the mouth, becauſe the vocal tube not admitting, in it's own length, of the number of diviſions ſufficient and neceſſary for the productions of thoſe particular ſounds; the mouth, in contracting itſelf in all it's capaciouſneſs, ſo as to form a kind of new pipe, as it were, mortiſed on the top of the other, and the length of which meaſures from the palate to the extremity of the lips, procures, by that additional length, the facility of making the proper diviſions neceſſary to be productive of the deſired ſounds. So *i* of *ni* is a *palato dental*, *o* of *Dôme* and *u* of *nu* are two *labials*.

Theſe ſounds are ſaid to be *mutable*, becauſe they often change their nature of *vowels* or *ſounds*, into that of *conſonants* or *articulations*: and that *mutableneſs*, which ſo particularly affects and characteriſes them, is owing to the natural aptitude of their artificial organ (the mouth) to alter it's form or poſition, and to drop into another form with a

* See p. 11.

peculiar

peculiar quickneſs and ſuddenneſs, which the other organ (the *trachea*) is not capable of.

Now it follows, that if a *ſound* be the fruit and reſult of *form* and *poſition* *; and an *articulation* the fruit and reſult of *action* only † in any organ; ſuch as might be a *ſound* to all intent and purpoſes, if the organ-producer kept and perſiſted in it's actual form and poſition, muſt turn to be a real articulation to all intent and purpoſes likewiſe, if, as ſoon as that ſound is *hatched*, the organ-producer of it paſs ſuddenly to another *form* or *poſition*, and keep this laſt ſucceeding one by preference to the precedent.

This is what has at laſt been lately found out, with reſpect to the French *i*, when attended with a *diæreſis* over it, thus (ï). For a long while that ï had gone for making part of a *diphthong* in ſeveral ſyllables, ſuch as Pa-ï-en, A-ï eul, Fa-ï-ance, &c. But this falſe ſyſtem, juſtly exploded by one of our Academicians, Mr. *Duclos*, in his remarks on the *Grammaire Générale & Raiſonée* of MM. *de Port Roïal*, meets no longer now with any advocate except among the moſt illiterate. It is only pity this learned author has not carried this diſcovery of his as far as it could go, and ſhewn the conſiſtency and ſolidity of his plan better, than to give us, ten pages afterwards, a liſt of *diphthongs*, for the moſt part compoſed of the very ſame identical *i*, though he did not know it again in other words. We hope we ſhall have ſoon an opportunity of ſhewing him, that there is not one ſingle *diphthong* to be found in the French language, at leaſt where they generally are thought to be; nor, of courſe, in any of the examples he has quoted: and that if there be any to be found in the French language, it may perhaps where, like in Engliſh, they always have leſs been ſuſpected to exiſt, till a very ingenious ‡ gentleman whom I ſhall ſoon have occaſion to name,

* See p. 10. † See ibid.

‡ The real author of *An Introduction to the Art of Reading with Energy and Propriety*, under the name of *John Rice*, and which, in the introduction to another work now under my eyes, he juſtly claims back.

pointed them out to me in Engliſh, and, by that mean, ſtarted up the firſt hint in my mind, with reſpect to the French.

But all this requiring ſome previous notions, which have not yet occurred to us, and which we are not of courſe ſuppoſed to be yet poſſeſſed of, we muſt delay it a little longer, and conclude only by this ſhort remark: namely, That it is therefore owing to this peculiar aptitude of the artificial organ (the mouth) of the three abovementioned ſounds *i*, *o*, *u*, and ſuch like, if there be any, to paſs ſuddenly from one form into another, that *mutableneſs* becomes a character particularly annexed to thoſe *exteriour* ſounds. To this is likewiſe owing that melting one into another, like the animal and vegetable kingdoms, of the *conſonants* with the *ſounds*, as afore remarked and mentioned: ſince merely from, and according to, circumſtances, one and the ſame thing may appear under theſe two ſo diſtinct forms and characters.

CANON V.

Beſides the conſtituent *characters*, as an element, which have juſt been deſcribed, (*Can.* III.) in ſpeaking of *conſonants* or *articulations*; theſe, like the *vowels*, admit alſo of another particular diſtinction, into various ſpecies or qualities, totally diſtinct and different. And that diſtinction, which parallels with that mentioned in the above CAN. IV. in ſpeaking of *vowels*, is alſo drawn from the nature of the immediate principle from which they ariſe, *viz.* the organ which produces them. Now, the elaſtic power of each organ being capable (almoſt *ad infinitum*) of acting with various degrees of ſharpneſs, produces various kinds of articulations, of various degrees of ſtrength, though of the ſame quality. So that *conſonants* of each quality, from the *ſharpeſt* to the *weakeſt* play of their reſpective organick ſpring, admit of ſimilar and proportionable degrees of ſtrength and relaxation: ſome many; ſome few; ſome none.

PROOF.

P R O O F.

If we place the *diſtinction*, here propoſed concerning *articulations*, in a parallel with that juſt mentioned concerning *ſounds*, we ſhall find, from the compariſon, that the kingdom of *conſonants* ſinks and diſſolves inſenſibly into that of *vowels*, in the ſame progreſſive manner as the kingdom of *vowels* riſes by imperceptible degrees to that of *conſonants*.

The point where the *ſounds* paſs and melt into *articulations* is DOUBLE; 1ſt, at the *palate*, through the *i*, when become ïo: and at the lips, through *ou*, *o*, and *u*, when theſe begin any ſyllable in which they are followed by another *ſound* or *vowel*. *Ex.* A-*I*eul, Fa-*I*ance, Pa-*I*en: *OU*-ais, *OU*-eſt, *OU*-i; *O*-acco, *O*-irrer, *O*-iſtre, *O*-indre: h-*U*ée, h-*U*ile, h-*U*is, h-*U*it, h-*U*ître.

The point where the *articulations* ſink and diſſolve into *ſounds* is ONE only; at the *throat*, through the amphibious H*o*, in undergoing the following gradations H*o*, K*o*, G*o*, H*o*, I*o*, ILL*o*. That is to ſay, the hard breathing, or aſpirate, H*o*, realiſes into the guttural K*o*, which ſoftens into G*o*, which ſoftens too, or returns again, into H*o*; which breathing H*o*, carried ſharply to the top of the palate, becomes the *ſound* I, and ſoon the *articulation* ïo, which by an intruſion of the tongue, ſtrengthens or hardens into *ill*o, with which it interchanges, as P*o* and B*o*, T*o* and D*o*, and ſo many others are found to do. See, hereafter, the EXPLICATION of the MECHANICAL and RATIONAL ALPHABET of the FRENCH LANGUAGE under the ſame *articles*, where all the objections and anſwers are fairly exhibited. Here no objection is ſuppoſed; and every thing is delivered in the *ipſe dixit* way.

This CANON is alſo deſigned to aſcertain the reduction of all the poſſible *conſonants*, or *articulations*, which Man is capable of producing, to FIVE only; *viz*. H*o*—K*o*, M*o*, R*o*,

Ro, *So*, *Lo*, of which all the others, known or unknown, can never be but ſoftenings or relaxations of the elaſticity of the organ which produces them, according to the following SCHEME containing all the real articulations of the French language, in their French dreſs or ſhape, that is to ſay, after the manner they are found drawn up or combined in that language.

SCHEME.

—I.—

GUTTURALS, V.

- *Ho*, (*by itſelf*) in *H*-âte.
- *Ho*=*Ko*, in *C*-as, *Co*-eur, E-*cu*-eil, *qu*-el, *qu*-i.
- *Go*, in *G*-are, *gu*-ères, *gu*-ide.
- *Ho*, of *H*-âte
- *Io*, in Pa-*ï*-en. } *Ling. Pal.*
- *ILLo*, in Ba-*ill*-er, *a-il*. } *Palatial.*

—II.—

LABIALS VIII.

- *Ho*=*Mo*, in *M*-ort.
- *Po*, in *P*-art.
- *Bo*, in *B*-ec.
- *Fo*, in *F*-ace. } *Lab. Dent.*
- *Vo*, in *V*-a. } *Lab. Dent.*
- *OUo*, in *OU*-i.
- *Oo*, in *O*-int.
- *Uo*, in h*U*-it.

—III.—

PALATIAL 2.

- *Ho*=*Ro*, in *R*-et.

—IV.—

DENTAL IV.

- *Ho*=*So*, in *S*-ang, *C*-e-*s*-ile.
- *CHo*, in *Ch*-ant.
- *Jo*, in *J*-eu, *g*-ène.
- *Zo*, in *Z*-èle, de-*ſ*-ir.

—V.—

LING. DENT. V.

- *Ho*=*Lo*, in *L*-it.
- *To*, in *T*-ort.
- *Do*, in *D*-ort.
- *No*, in *N*-ord.
- *GNo*, in ſi-*GN*-al.

By this *Scheme* may be diſcovered at one view the whole ſyſtem of human voice in reſpect to it's articulating ability, power, or qualification. The chief *guttural articulation* *Ko* cannot

cannot admit, as we ſee, of more than *four* relaxations: the *chief labial articulation* Mo admits of *ſeven*: the *palatial* Ro admits of none †: the chief *dental* So admits of *three*, and the chief *lingua-dental* Lo admits of *four:* all this in the French language I mean; for with reſpect to other languages, ſuch as have here many relaxations may have but few in another, and ſuch as have few, many.

CANON VI.

No ſound whatever is, or can be, abſolutely devoid of any aſpiration at all; it is always more or leſs ſenſible, and may, at all times, be diſcovered by a ſcrupulous attention.

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† Perhaps it would not be thought amiſs to obſerve here, before proceeding any farther, that many people have been of opinion that the Lo was to the Ro, what the Bo is to the Po, and the Do to the To; that is to ſay it's weak. But this is an error which took it's riſe from the ſuſceptibility thoſe two figures Ro and Lo, which they call *liquids*, are impregnated with, of coaleſcing with the other ſorts of *conſonants* which they call *mutes*, and forming but one mixt articulation with them in the ſame ſyllable, as in *crave* and *clay*, *blade* and *brave*, &c. They did not conſider that a ſimilarity of diſpoſition or aptitude in the uſe of certain *figures*, or even their poſſible and practical interchangeability cannot be deemed a ſufficient ground to entitle them to any kindred: and that in order that *any two figures* might be termed with propriety, the *weak* or the *ſtrong* one of another, it is neceſſary they ſhould be at leaſt of the *ſame tribe*, that is to ſay the product of the *ſame organ*; though even then it will not always be found ſufficient. This, as plainly appears from the SCHEME, is far from being the caſe between Ro and Lo. There might have been more propriety to give the Io to the Ro for it's weak, as they are really both of the ſame *tribe* and *family*, the product of the ſame organ. Perhaps even to do right, I ſhould have placed them ſo; for, they are in principle the very ſame thing, a ſharp an acute carrying of the air from the *trachea* to the roof of the mouth, but with this difference, that the one (the Io) is ſimple, ſteady, continuate and ſmooth; the other (the Ro) is rough, broken and interrupted by a continual tremor and quavering. And if I have, notwithſtanding, placed them not under one another, it is becauſe the examples of the interchangeability of Ho, Io, ILLo, are almoſt innumerable, while thoſe of Ro and Io are but very few; whoever finds any difficulty in the utterance of the Ro, making inſtantly uſe of the Ho, as I ſhall have occaſion to prove by repeated experiences. PROOF.

PROOF.

As a proof of this *Canon* may be conſidered all thoſe words, which, in every language, are found beginning indiſcriminately with either a mere *ſound*, or with Ho, Ko, Go; as well as thoſe, which, in one language, are found beginning with a *ſound* only, and in another, with either of the convertible *articulations* Ho or Ko, Go, ILLo Io, So. &c. Of which we ſhall bring a few examples.

— Ho=Ko left out —		— Ho=Ko expreſſed —
ἔλαφος, (a ſtag)	*whence*	*Cervus*.
ἄτη, (ſin, error)	*from*	חמא.
ἡδος	*and*	Γήθω. *gaudium*, *delectatio*.
ἡδω, ἡδομαι (*delector*)	*from*	חדה { γήθεω. *Gaudeo*.
ὠκεανὸς, (Ocean)	*from*	חוג, *circinus*, *circulus*, *ambitus* &c.
Uncus, ὄγκινος, Hook	*from*	חוח
ὅλος, All (whole)	*from*	חל *omnis*.
ὕαδες	*whence*	*Hyades*.
Hyems (winter)	*from*	כים, Χεῖμα } *Hyades*, *Vergiliæ*, *Pleiades*.
Horn	*from*	קרן, Κέρας, *Cornu*, *Corne*. Fr.
ἄρς, ἀρνος;	*and*	Κάρνος, ɛ⊙; *Agnus*.
Habler (to tell ſtories)	*and*	Gabble.
When	*from*	*Quando*.
Which, Who, Whom, What, Whoſe	*from*	*Quis*, *quæ*. *Qui*. *Quem*, *quam*. *Quod*, *quid*. *Cujus*.
Hymnus	*and*	*Kymus*.

When

When the throat, which is the organ of the articulations Ho, Ko, Go finds any difficulty in the utterance of them, the lips generally are employed to ſupply it's defect; hence the ſubſtitution of the Vo to the Ho=Ko, Go, as we find it in the following examples.

—Ho=Ko—	Supplied by	—Ho=Vo—
ἴδω		*Video.*
ἴς		*Vis.*
ἕσπερος		*Veſper.*
οἶνος		*Vinum.*
ἦρ		*Ver.*
Ενετος		*Venetus.*
ἕσθης		*Veſtis.*
ἔσθίω		*Veſcor.*
ἔντερον		*Venter.*

and ſometimes a mere ſibilation through the teeth is uſed, to which we are owing for the following examples.

—Ho=Ko left out—		—Ho=So expreſſed—
ἅλς		*Sal.* / *Sel.* / *Salt.*
ἑκυρὸς		*Socer.*
ἑ,	*whence*	*Se.*
ἕξ		*Sex.*
ἑπτὰ		*Septem.*
ἥμισυ		*Semis.*
ὕπερ		*Super.*
Hemitono / Harpilera	*in Spaniſh.*	Semiton / Serpillère — *in French.*
Halm (ſtraw)		CH-aume, *pronounced* SHo.

To

To ſuch liſts, which might be enlarged infinitely, may be added, as a farther PROOF of every *vowel* or *ſound* bearing naturally an aſpiration, without having the ſign of it really painted and expreſſed before it, the words *onze*, *onziême*, *oui* and *un*, which, though beginning with a vowel, admit not in French of any eliſion before them as all ſuch other words of that language do. So we ſay *le onze de Juillet*, and not *l'onze de Juillet*, which would be intolerable; *le onziême* jour, *la onziême* Semaine; not *l'onziême* jour, *l'onziême* Semaine; donner *au onziême*, not *a l'onziême*; dire tout enſemble *le oui* & le non, not *l'oui* & le non; ſe quereller pour *un oui*, pour *un non*, &c. in which laſt example the *n* of *un* ſounds no more upon *oui* than it does upon *pain*, *bien*, *livre*, *cheval*; a ſtrong proof of the aſpiration which the *ou* of *oui* carries along with itſelf. The *u* of *une* carries alſo an aſpiration, and does not ſuffer the ſound of the precedent *conſonant* in this phraſe, ſur *les une heure* après midi; in which the *s* of *les* does not ſtrike upon *une* as it does in *les animaux*, *les oreilles*, *les écreviſſes* and all ſuch other words of the language; but, on the contrary, keeps faſt to the precedent *e* before that *une*, as it would do before any conſonant, ſuch as *les pains*, *les biens*, *les livres*, *les Chevaux*, &c. and as it does before the aſpirated Ho of *Héros*, when we ſay *les Héros d' Homère & de Virgile*.

N. B. We ſhall explain in another place the cauſe of that apparent irregularity in the pronunciation of the language, which has it's principles and cauſes as invariable and as certain as *a propoſition of* EUCLID, though not perceivable to thoſe, who, inſtead of unfolding a language, and going to the heart of it, conſidered it only outwardly round the bark. Here we merely ſhew the *facts* which eſtabliſh the *Canons*; when we give the rules of the pronunciation we ſhall explain the *cauſe* it is owing to, which makes it ſo and ſo in ſuch and ſuch caſes, and in thoſe caſes only; and which

of

of courſe muſt prevent it from continuing in that ſtate as ſoon as the *cauſe* ceaſes to exiſt which forced it into it; becauſe of that well known AXIOM, *deficiente cauſâ, tollitur effectus*.

CANON VII.

The aſpirate H*o*, and the K*o* are both, inconteſtably, commutible articulations.

PROOF.

The PROOFS, which this CANON may require have been ſo largely expatiated upon from the bottom of p. 14. to the end of p. 20. and in particular in p. 18 and 19, that nothing more can be ſaid on that ſubject without its being a cold repetition of what has been ſaid at that place of the ſecond lecture; therefore, we take the liberty there to refer the reader, while we ſhall ſet down a few examples more of the identity of the H*o* and K*o*, and their reſpective commutability.

K*o*	*and*	H*o*	
Reciprocally commutable in *Celtick*.			
Kan	*and*	Han,	*white*.
Koed	*and*	Hoed,	*wood*.
Koh	*and*	Hoh,	*old*.
Kae	*and*	Hae,	*hedge*.
Kergat	*and*	Hergat,	*ſhell*.
Kymnus	*and*	Hymnus,	*hymn*.
Karw	*and*	Harw,	*rapid*.
&c.	&c.	&c.	&c.

CANON VIII.

K*o*, C*o*, CH*o*, CU*o*, Q*o*, and QU*o* are endowed with only one identical power: and are but the ſame articulation under ſix different *ſhapes* or *forms*.

PROOF.

K*o*. The articulation of this figure is ſo generally known that it ſcarcely needs any illuſtration; ſince it is the figure by which in almoſt all nations the learned aſcertain the power of other figures; which, ſuch as C, G, and CH, among the modern European languages, are ſo erroneouſly inveſted with two oppoſite qualities. This figure, of Greek origin and extraction, is of an inconteſted power, becauſe it has not been admitted in the genuine French or Spaniſh words, and has been intirely expelled from the Italian language; therefore, left to the Saxon, the Dutch, the German, and all thoſe other northern and uncouth languages, which are generally ſpoken in the throat, it has preſerved it's original power of the Greek Καππα whence it is derived. It's power is aſcertained in French by the word *Kyrielle**, (the only one in the whole language in which it is employed;) in Engliſh by the words *Kaw*, *Keck*, *Kick*, and *Koned* (an old Engliſh word for *knew*); and in Greek, by the words Καὶ (&) Κέλω *(jubeo)* Κηκε, *for* κὴ ἐκ (& *ex*) Κιλίκιον *(cilicium)* Κόρη (*virgo*) Κῦρος (*autoritas*) and Κωκυω (*fleo*).

C*o*. This figure, which holds in rank the place of the Hebrew ג and Greek Γ, and in power that of the Hebrew כ and Greek Κ, bears generally *two* different articulations in

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* This word ſignifies a long and tedious liſt, enumeration &c.

the

the modern European languages, ſuch as the French, the Italian, the Spaniſh, the German, and the Engliſh; namely, a *hard* and a *ſoft* one. The hard before *a*, *o*, *u*, is the known power of K*o*: the ſoft, before *e* and *i*, that of S*o* in French, Spaniſh, and Engliſh, that of T S*o* in German, that of the Engliſh CH*o* in Italian: all which, as may be perceived, partake of the ſibilation more or leſs pure, while the other articulation (the hard) is univerſally, in all thoſe languages, the clear guttural K*o*.

The Latins, who ſeem to have borrowed the ſhape of this figure from the old Greek capital Σιγμα, the remain of of which (C) is ſtill found and uſed to this day among the ſmall letters, knew no other power of this *letter* but the hard one, as we may eaſily be convinced, if we compare together all their words drawn from the Greek, ſpelled with a K, which they ſpell with their C, and thoſe ſpelled with a Σ, with their S. It will appear ſtill more unqueſtionable, if we conſider ſuch verbs as *capio*, *cado*, *dico*, *creſco*, and the like, which, in the run of their inflections by tenſes and perſons, are found changing their *a* and *o*, into *e* and *i*, as occaſion and analogy may require for the ſenſe, writing *cepi*, *cecidi*, *dices*, *creſcimus*, &c. which it would be the greateſt of abſurdities to fancy they pronounced ſoft in theſe laſt circumſtances, after having pronounced the ſame C's hard in the others. How could we imagine that the Latin language, in a time when the ear was ſtill the greateſt and only guide for directing the underſtanding, could have ſuffered the mixture of the articulations, *dico*, *diſis*, *diſit*, *diſimus*, *diſitis dicunt*, and ſo on in every ſimilar circumſtance, while all the modern (except the Engliſh, who leave it all to be gueſſed by the reader) take ſo much pains to fix and determine, to the ſight, upon paper, the preſervation of the radical power of their *articulative figures* in their derivatives, as pure as it ſtands in their roots?

The Italian, in *pacificare*, exhibit two C's with the two diſtinct powers; the firſt *ſoft*, the ſecond *hard*. The firſt preſerves it's natural ſhape through the whole ſet of inflections, without any alteration, becauſe, ſo far recluſe in the word, the alterations of the inflections, which analogy requires for expreſſing the ſenſe of the accidental and acceſſary ideas of time and perſons, cannot reach it. But the other, if care were not taken to prevent it, would, by the ſeveral ſubſtitutions of thoſe various inflections, loſe it's hardneſs, and aſſume the ſoftneſs of it's anteriour companion, which would be totally detrimental to the mean ſenſe or principal idea of the verb. Therefore a H*o* is called in thoſe circumſtances, and placed between the *c* and the *e*, or *i*, to prevent the retro-active deſtructive virtue of thoſe two *vowels* upon it, and preſerve it's original and radical power. So they ſay, pacifi*co*, pacifi*ch*i (not pacifi*ci*) pacifi*ca*; pacifi*ch*iamo, (not pacifi*ci*amo) pacifi*cate*, pacifi*cano*; pacifi*ch*i, pacifi*ch*i, pacifi*ch*i, pacifi*ch*iamo, pacifi*ch*iate, pacifi*ch*ino; pacifi*ch*ero, pacifi*ch*erai, &c. pacifi*ch*erei, pacifi*ch*ereſſi, &c. &c.

So the Spaniards do with the *c* of their verbs in *car*, ſuch as *fabricar*, *multiplicar*, *falſificar*, *ſecar*, *embarcar*, &c. which they change into *qu* in ſimilar circumſtances, writing in the *preterperfect*, ſe*qu*é (not ſecé) ſecaſté, ſecó; ſecámos, ſecaſtéis, ſacáron; and in the *ſubjonctive*'s preſent tenſe ſe*qu*e, ſe*qu*es, ſe*qu*e; ſe*qu*émos, ſe*qu*éis, ſe*qu*en, not ſece, seces, &c.

So do the French, as we ſhall have occaſion to take notice of in it's proper place, &c.

Now, how would it be poſſible to ſee this invariable and abſolutely neceſſary, unavoidable, and conſtitutional preſervation of the *articulation* of the *radicals* ſo carefully attended

tended to, and effectually preſerved in all languages, and not to admit of the ſame in Latin? Without enlarging then any more on this ſubject, which we leave to the candid, judicious and impartial reader's reflections to expatiate himſelf upon, we ſhall then conſider this ſyſtem of the Latin C (and even G) being inveſted with no other power but the hard before *a*, *e*, *i*, *o*, *u*, indiſcriminately, as ſufficiently evinced, and granted; and proceed accordingly.

CH*o*. This figure is nothing more but the aſpirate K*o*. It's real and proper articulation is found in the German language in the words *Ich*, (I) *Sich* (one's ſelf) *Bericht* (advice) *Greulich* (dreadful) and the like. This articulation implies a great deal of the *guttural*, ſince, when there follows a ſound after it as in *Man*ch*erley ſpra*ch*en reden*, (to ſpeak ſeveral languages,) there is a ſtrong and audible aſpiration H*o* to be placed between the K*o* and the ſaid ſound, and which muſt be practiſed with as much quickneſs as the T*o* and R*o* are uttered after a S*o* in ſuch words as *Strong*, *Strange*, *Streſs*, &c. The articulation of that CH*o* is again found in the Hebrew ח and the Greek X. But the modern polite languages, ſome of which, like the French, preſerve it for the ſake of etymology only, and ſome, like the Italian, to prevent the ſoftening of a *c* or *g* before *e* and *i*, in a derivative coming from a root in *a*, *o*, or *u*, have intirely dropt that ſtrong and diſagreeable aſpiration, and content themſelves with giving the C H*o* the ſimple and well known articulation of a mere K*o*.

C U*o*, Q*o* and Q U*o*. The figure Q, drawn in ſmall character, thus *q*, is inconteſtably in ſhape, form, and power the Hebrew ק turned the modern way of writing from left to right. The U, which generally follows it, proves quite uſeleſs to it in French, except in a dozen of words, or thereabouts, which we ſhall have occaſion to take notice of in their proper

proper place. But is it as little uſeful to it in the other languages? That is a nice queſtion which cannot be eaſily determined.

After a cloſe inquiry into the real power which the figures C, CU, Q and QU enjoyed among the Latins, and whether the U was then uttered after them or dropt, it reſults, that it is a moſt difficult taſk to ſettle that Problem, if not quite an impoſſible thing. If you conſult but one critic, the caſe will ſeem very eaſy without doubt. You have only to authoriſe yourſelf with his name and opinion, and, with the ſupport of his examples, the difficulty will appear quite vaniſhed. But if you read them all, as every one thought proper to diſtinguiſh himſelf by a private opinion of his own, to render himſelf ONE in the republick of letters, then you find a great difficulty to determine between them who is on the right ſide of the queſtion. The beſt way, therefore, in ſuch circumſtances as theſe, would be, I think, to take down faithfully all the paſſages and authorities of ancient authors, ſuch as you find them quoted by each party, and after having thus ſtated the caſe to the beſt of your power, and ſupported the different opinions by their reſpective proofs and teſtimonies, according as they are brought in their favour by each advocate, to take the liberty to conclude with your own opinion, and give your own judgment, with as much impartiality as your ſincere love of the public good and general inſtruction can inſpire you with. It is indeed this plan which, (with all due deference to the learned writers I ſhall perhaps be obliged ſometimes to diſprove,) I have followed here, and propoſe always to follow again in any future occaſion of the ſame nature, without any other apology.

In the caſe before us, the grand object being then to aſcertain the identity of powers between the three laſt mentioned figures of this CANON, C U_o, Q_o and QU_o, with the three

three firſt K*o*, C*o*, and CH*o*, which have had their own private and identical powers ſufficiently aſcertained before, I ſay, that without entering into the details of a formal *diatribe* on the articulation or non-articulation of the U after C and Q, adorned with the pompous parade of the illuſtrious names of *Cicero*, *Quintilian*, *Ennius*, *Catullus*, *Priſcianus*, *Donatus*, *Vel. Langus*, *Feſtus*, *Victorinus*, *Scaurus*, *Ann. Cornutus*, *Capellus*, *Diomedes*, *Voſſius*, *Scioppius*, *Ramus*, &c. the reſult from the numerous examples brought by all thoſe different authors and critics, is an unqueſtionable identity of power between the C*o* and Q*o* and K*o*, as we have ſettled it at the beginning of this PROOF, and as aſſerted in the CANON. For, let the U be uttered in *inquit*, as it is in the Engliſh word *quit*, and the French word *à-quia*, or not uttered at all, as in the French word *naquit*, which is pronounced *nâkit*, it remains no leſs for certain that the Q, has equally in both forms of articulation the power=K*o*. It is the ſame caſe with C and CU. If the Latins are found to have ſaid *querqueram* and *carcerem*, *cintus* and *quintus*, *ſicis* and *ſiquis*, *liquebit*, *licebit* and *liqebit*, the power of the C or CU=K*o* is fully aſcertained according to our wiſhes; and it ſignifies no more to know whether the U had it's ſhare or not in the articulation of the ſyllable, than, in order to aſcertain the power of S in *Stab* and *Sob*, it would ſignify to determine whether the *t* is articulated or not in the firſt of theſe two words. If the power of S is proved to be the very ſame, both in *Stab* and *Sob*, what need have I to diſpute about the *t*, by which it happens to be followed in one of them?

After all if I may be allowed to deliver my opinion on this contended matter, the fact ſeems to me as if the U had really had at all times it's ſhare of articulation in ſuch words as *qui*, *quis*, *quæ*, *quid*, and *quod*, and others of the ſame kind. And when they have been found ſometimes ſpelled *qi*, *qis*, *qæ*, *qid* and *qod*, in the moſt antient

tient times of latinity, it may very well have been done according to that general genius * of moſt languages, which, at the firſt introducing of vowel-figures among the characters of the alphabet, finding ſome difficulty to bring themſelves to write ſo many of thoſe ſigns of *ſounds* between their conſonants, which they could not forget to have for ſo long a time written without any at all, never miſſed the opportunity of dropping or leaving out intirely ſome of them in writing, principally thoſe which ſerved to the name of the *conſonant* itſelf. And, as they wrote *Krus* for *Carus*, becauſe the name of K was K*a*, and D C M for *Decem*, becauſe the *e* ſerved to the appellation of both the D and the C, if they have written *qis*, &c. for *quis*, we might eaſily be induced to think that the ſound *u* was the auxiliary one, which ſerved to the denomination of the figure *q*. This opinion ſeems corroborated by the modern method of naming the figures of the alphabet, in which we find an *a* for the K, an *e* for the D, and the C and an *u* for the Q. Whence I ſhould almoſt be tempted to draw this concluſion, that we have preſerved in French the name of the figures of our alphabet, ſuch as we had them from the Romans, after their conqueſt of the Gauls by JULIUS CÆSAR.

CANON IX.

G*o* or GU*o*, are articulations of the ſame quality with K*o*, &c. and it's *five* abovementioned repreſentatives only, according to what has been mentioned in CAN. V. theſe are the effects of the firſt relaxation of the *Guttural* ſpring or organ.

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† See p. 29. for what we have already ſaid on that ſubject.

P R O O F.

It is a prevailing opinion among moſt of the learned, that the Latins had not yet introduced in their language either the *figure* or the power G*o* before the firſt Carthaginian war. The authorities brought in ſupport of this are, that upon a certain column, which is ſtill extant at Rome, called COLUMNA ROSTRATA, and which was erected in honour of the conſul DUILUS, the C holds conſtantly the place which now is alloted to the G, in ſuch words as *Maciſtratos*, *Leciones*, *Pucnando*, *Cartacinienſis*, &c. Which evidently ſhews firſt that the C, had but one articulation which was like that of the K*o*, and never S*o*; and, ſecondly, that the ſoftening of that figure into G*o*, and this into J*o*, ſuch as they now ſound to our ears, was not yet known of the Romans.

Inſenſibly, however, they began to relax the utterance of the K*o* ſo as to make it a matter of doubt, for thoſe who heard them ſpeak, whether they pronounced K*o* or G*o* in many words, ſuch as *Lecere*, *acere*, *acna*, *Caius*, *Cneus*, &c. In proceſs of time, this relaxation, or ſoftening of K*o*, having been perfectionated, and got ground in certain particular words, ſo as to become a characteriſtick of the moſt polite elocution, a figure (G) was on purpoſe introduced to fix in writing the words where that articulation had taken place, and they began to write *Legere*, *agere*, *Agna*, &c. though ſome others, like *Caius* and *Cneus*, remained ſtill doubtful both in pronunciation and writing, and were indiſcriminately written and pronounced either way, *Caius* or *Gaius*; *Cneus* or *Gneus*, *Camelum* or *Gamelum*, &c.

Now, it is almoſt the ſame caſe among us. The low people of PARIS ſupply perpetually the G*o* wherever the C = K*o* is to be placed, and ſay *Segond*, *Segonde*, *Segondement*, *Segret*, *Segrétaire*, *Glaude*, &c. inſtead of *Second*, *Seconde*, *Secondement*, *Secret*, *Secrétaire*, *Claude*, &c.

which is the right pronunciation, and that of the good company, the people of education and learning.

On the contrary, we often give the full hard ſound of the K*o* in many words which have but a G*o* in their proper ſpelling; witneſs, *Gangrenne* and *Ganif* which are often pronounced by the people of the beſt company *Kangrenne* and *Kanif* as indifferently as *Gangrenne* and *Ganif*. We ſay equally well *le Temple de Cnide*, or *de Gnide*. But as for *Segond*, *Segret*, *Glaude*, &c. there is nothing in the world which betrays ſo much the vile extraction, the mean education, and habitual frequentation of baſe people, than this infamous pronunciation, which it is a wonder to me to ſee recommended, as it is, in moſt of the grammars of the French language publiſhed in England. To give a juſt idea of the impreſſion which ſuch rules make upon the mind of a well bred man, I will give only one or two examples drawn from the Engliſh language, and then leave the ſagacious and impartial reader to judge what an opinion he is to entertain both of ſuch principles and their authors. Suppoſe that in an Engliſh Grammar, publiſhed in France by a pretender to the Engliſh ſoil for his native country, there were found ſuch rules as theſe, *viz.* On the pronunciation, for example: "The *e*, in Engliſh is generally "pronounced like ....., or *ſo* and *ſo* in *ſuch* and *ſuch* "words; EXCEPT in the word *them* after moſt of the pre- "poſitions ſuch as *for*, *with*, *without*, &c. in which caſes "it aſſumes the ſound of a ſhort *u*; therefore inſtead of "*for them*, *with them*, *from them*, *without them*, *inſpite of* "*them*, read and pronounce *for 'um*, *with 'um*, *from 'um*, "*without 'um*, *inſpite of 'um*, &c. ſuch is the moſt general "pronunciation: the other would be thought affected." And again, "In the metropolis it is obſerved that the V is, "by the genteeleſt people, generally changed into a W in "three particular words, *viz. Veal*, *Victuals*, *Vinegar*. "Therefore inſtead of *Veal*, *Victuals*, *Vinegar*, read and

"pronounce

" pronounce *Weal*, *Victuals*, *Winegar*, according to the " beſt and moſt polite actual pronunciation of the capital, " &c." or ſuch another as this, on Grammar, " Among the " genteeleſt companies, it is obſerved that the prepoſition *on* " is moſt elegantly ſubſtituted for *of*, before the perſonal " pronouns, by all thoſe who pique themſelves of know- " ing beſt the *bel uſage*. So that, inſtead of ſaying *I do not* " *like the trouble* OF *it: This is not the key* OF *it: Are you* " *ſure* OF *it? I did not think* OF *it: For the life* OF *me:* &c. " USAGE (and it is a well known and unconteſted maxim, in " all languages, that USAGE, or, what is the ſame, the " majority in modes of expreſſion, IS THE LAW to go by, " and what all muſt ſtrive to conform themſelves to, if they " be willing to be ſaid to ſpeak or write well) USAGE then " requires we ſhould ſay *I don't like the trouble* on't: *This* " *in't the key* on't: *Are you ſure* on't? *I did n't think* on't: " *for the life* on *me*, &c. The ſame *bel uſage* has alſo by an- " other caprice, ſubſtituted *of* for *on* in another circumſtance, " and inſtead of ſaying in anſwer to a meſſage, *My compliments* " *to Lady . . . I will wait* ON *or* UPON *her:* the true *politeſſe* " requires we ſhould ſay, *I'll wait* OF her. This is infinitely " ſofter in the mouth, than the other, which would be " thought coarſe and vulgar, &c." and then "—USUS! " TYRANNUS LINGUARUM!"

I will only now aſk Dr. LOWTH, Dr. BLAKSTONE, the learned Mr. HARRIS, and thoſe who, like theſe gentlemen underſtand their language, ſpeak and write it with ſo much propriety, elegance and purity, what opinion they would entertain of the author of ſuch an Engliſh grammar, with reſpect to his extraction, education and abilities; and whether they would not laugh at us for encouraging him, and truſting blindly to his rules? Well then, may we be allowed to claim the ſame privilege, in France, in reſpect to thoſe who have hitherto publiſhed, and continue ſtill every day to publiſh, like grammars of the French language in

England; ſince I may, and ſhall, prove in time, that they ſwarm with abſurdities of the like nature, both in the part of the articulation, and in that of the idiom, or phraſeology, ſtill more in the rules of conſtruction, or *ſyntaxis* of that language.

CANON X.

Two are the ways by which words are derived, or introduced, from one language into another; by *hearing*, or by *reading*.

PROOF.

Many are the PROOFS which might be brought in ſupport of this CANON. In the firſt caſe all the words got by *hearing* appear differently ſpelt in a book; but produce the ſame *ſounds* in reading. In the *ſecond*, all the words got by reading preſerve the ſpelling when written in a book, but produce different ſounds in reading and ſpeaking. An inſtance of two or three words of each kind will without doubt be ſufficient to demonſtrate the truth of this.

Boul-dogue, and *Rédingote*, are two French words, which every Frenchman is acquainted with, and does not ſuſpect in the leaſt to be originally pure Engliſh. Notwithſtanding they are nothing but *Bull-dog*, and *riding-coat*, which being pronounced quick, will preſent to a Frenchman the ſounds which are found expreſſed in *Boul-dogue*, and *Rédingote*. Therefore it is eaſy to diſcover how the French came by thoſe two words, and that it was by hearing not by writing. On the contrary the Engliſh ſpell *fruit*, in *lieu*, *Lieutenant*, and ſome hundreds of other words, which every Frenchman will eaſily know at ſight in a book; but will he know them equally well, if he come to hear them in a converſation? No. They ſound to him as would do the following ſpelling in French, *frutte*, in *lou*, *Lefténante*. Therefore it is impoſſible for him to know in converſation what is the meaning of

of thoſe ſame words, which he, juſt now, underſtood ſo well when he was reading them.

From this obſervation we muſt be led to conclude that, before we know in what manner a word was introduced into a language, we muſt not be too raſh in quoting words to ſhew the amazing interchangeability of certain articulations, becauſe they appear ſo to our eyes, as we have given an inſtance of it p. 37, ſpeaking of the words *Shamois* and *Shagreen*; while, at the ſame time we might neglect ſome real mutations not ſtriking indeed to our eyes, and notwithſtanding very much ſo to the ears of thoſe who would be acquainted with the utterance of the figures of each of the reſpective languages, in which the propoſed words are found.

C A N O N XI.

The miſpronounciation of certain figures, or aſcription of falſe powers to them, according to the notions we are uſed to have of them in our mother tongue, has often introduced, and introduces ſtill, many abuſes in articulations, and ſubſtitutions of *qualities* one for another: that is to ſay, of *conſonants* of one organ, for conſonants of another, and of theſe for *vowels*; and *vice verſâ*.

P R O O F.

The miſpronunciation of the *i* in the ſame Latin words has introduced a *g* ſoft, in ſhape, or real *j* in power, in their French derivatives. For example; from *Abbreuiare*, *Polentarius*, *Saluia*, *Simbria*, *Uiriola* or *Uiria*, &c. We have formed *Abreger*, *Boulanger*, *Sauge*, *Frange*, *Verger*, *Verge*, &c. Becauſe, in theſe Latin words, we have pronounced the *i* of *iare*, *ius*, *ia*, *ium*, &c. as if it were a *j*; and the utterance of this *j*, being in French = G before *é* and *i*, has introduced the ſubſtitution of that figure for the original vocal-figure *i* of the Latin words. Now, that the *i* may have been pronounced thus by ſome of our Anceſtors in

in ſome provinces or others, appears plainly by the Engliſh word *Soldier*, pronounced at this very time as if it were ſpelt *Soldjer*. For, before the art of printing was introduced, and for a long while after, there was no difference between the *u* and the *v*, nor between the *i* and the *j*. Therefore any reader had it left to his knowledge of his own language to pronounce either, according to the ſenſe; and, without any heſitation, articulated *jar* and *yard*, though perhaps ſpelt *iar* and *iard*: *joke* and *yoke*, though perhaps both equally ſpelt *ioke*, &c. and in French the ſame, *jeux* and *yeux*, though under the ſame ſpelling *ieux*. This being the caſe, it was then according, no more to the knowledge of the reader, for he could have none of a dead language, but to his fancy, and according as it ſounded beſt to his ear, that he made uſe of the articulations Jo, or Yo, or even the ſound *i*, when that figure appeared before him in a Latin word. Now, as what is beſt depends upon our taſte, and as the taſte varies as much as the face, it cannot be wondered if ſome liked it beſt to pronounce that *i* like a *j*, others as it was *i*, others again like *y* in *yard*. Hence derivatives of one ſame root, bearing ſometimes two or three different articulations, all owing to the original manner of pronouncing that root by the firſt authors of each derivative.

The ſame may be ſaid of the words where *u* was found, being ſometimes pronounced *u*, and ſometimes *v*. The ſame muſt again have happened in the words ſpelt with a CHo, apt to be by ſome uttered as the Engliſh SHo, by others as the Greek Καππα; and which, taken under theſe two ſo different and oppoſite articulations, may in the ſame word be the root of a great many derivates, which will ſeem to have nothing to do one with another.

In ſhort the ſame may be ſaid of all the figures of the alphabet, when they are miſtaken in powers; and there is none but may, are, and have been: principally when the *litterati* of a nation give themſelves the trouble to learn a foreign

foreign or dead language by themſelves without the aſſiſtance of a native. They muſt unavoidably give the letters of that language the power they are uſed to give them in their own language (witneſs the Hebrew, Greek and Latin, pronounced in as many different manners as there are nations on the face of the earth, which meddle with them:) And, which never fails, if in order to loſe not the benefits of the credit, fame and merit of that additional learning, thoſe gentlemen happen to coin ſome words drawn from that language, it is ten thouſand to one if that word is not as oppoſite to, and remote from, the real original, as the three angles of a triangle ſtand to each other.

CANON XII.

The ſame may, and does often, happen by *natural*, and *climaterick* impediments.

PROOF.

Impediments may indeed be divided into two ſpecies, ſome *perſonal*, ſome *climaterick*, as we find them mentioned in this CANON. And upon examination we ſhall find them to produce the ſame effect. That is to ſay, that when an organ is deficient the neareſt backward (I mean in returning from the lips to the throat) is always made uſe of in the ſtead of it; though ſometimes all the powers of a certain particular organ are not miſſing at once, and, in that caſe another articulation of the ſame organ is only ſubſtituted for that which the perſonal impediment oppoſes. Let us elucidate this by a few examples grounded on facts.

I have known formerly a young lady of 6 or 7 years old, who having inherited from her mother a kind of ſtammering, ſubſtituted always the K*o* for the T*o*. So, that having in her *French Catechiſm* a certain anſwer to repeat, which ended thus, &, *par ce moïen*, *obtenir la vie éternelle*, ſhe uſed to ſay *é*, *pa ce méen*, *ékéni la vi ékénè*. Here is very plainly the throat

throat employed in the ſtead of the teeth. The thickneſs of her tongue did not permit her to ſmack the end of it againſt her teeth, for the utterance of the To. She had no other organ between the teeth and the throat, but the palate; and, as may be obſerved, ſhe met with as much difficulty on that ſide as on the other, ſince ſhe avoided the quivering of the Ro, wherever it occurred in a word, ſuch as *par*, &c. even the liquid ïo in *moïen*, &c. therefore ſhe had but the Ko left to her, and ſhe ſubſtituted it in *obtenir* and *éternelle*.—Now I muſt not paſs this opporunity of obſerving that this verb *tenir*, which we begin with a To begins with a Ko in the *Picard* dialect, where it is found *Kiendre:* whence by the converſion of that Ko into a To, we have preſerved *Je tiens*, *Je tiendrois* and *Je tiendrai*; from the words *Je kiens*, *Je kiendrois* and *Je kiendrai*. I have very often heard them ſay *kiens*, *mein fieux*, (hark my ſon,) for *tiens mon fils*. In all languages there are plenty of examples of the ſubſtitution of the To for Ko, and Ko for To, which are, probably, owing to ſome cauſes ſimilar to this.

A friend of mine was once witneſs of another very ſtriking example of thoſe ſorts of impediments. A gentleman in a company, where he was, never could pronounce either a Mo or a No, and uſed to ſubſtitute for thoſe two articulations a Bo and a Do. My friend propoſed him to ſay *Many men of many minds*, and he immediately ſaid *Bady bed of bady bides:* In this example each ſubſtitution of the two articulations keeps within the bounds of it's own organ. And ſo much for private and perſonal impediments.

CLIMATERICK IMPEDIMENTS are, as may well be ſuppoſed, of much more dangerous conſequence. They deſtroy abſolutely all traces of etymology, and there are ſuch in a great many countries, which, for want of being mentioned in ſuch a circumſtance as this, are little attended to, and

and the effects of which are not ſufficiently known or obſerved. I ſhall then aſſemble them here together in one point of view.

The moſt remarkable of any is that which affects all the inhabitants of China, and ſpreads over that whole kingdom. The Chineſe, who, in their ſpoken language, have ſome articulations which are not known in Europe, are deficient in ſome others very common among us: They have, for example, no idea of theſe three B*o*, D*o*, R*o*; and a Chineſe mouth is ſo incapable of utterring them, that when any European word, in which only one of theſe articulations is found, is offered to them, it muſt abſolutely be cut and maimed ſo as to be rendered a perfect Chineſe word, before they will attempt to articulate it; which deficiency it is of great moment to take notice of and remember, ſays, L'abbé FOURMONT, * "*ſi nomina propria cæterarum Regionum in* "*libris Sinicis enunciata agnoſcere volueris. Aberunt enim* "*ſemper ejuſmodi litteræ; ſic pro* Samarcanda *erit* Samahanya: "*pro* Petro *erit* Petolo: *pro* Adamo *erit* Yatam: *pro* "Timure, tie-mo-ul: *pro* Maria, Ma-li-ya: *pro* Chriſto, "Ki-li-ſu-tu-ſu: *pro* Spiritus, Su-pi-li-tu-ſu: *pro* gratia, "nge-la-ſia: &c. *Quidquid eſt nominum extraneorum cha-* "*racteribus Sinicis expreſſum, id niſi monitio hæc eſſet prævia,* "*fac credas iri à te intellectum nunquam, & propter harumce* "*vocum in pronuntiando diverſitatem, à noſtris tamen ubi de* "*Chriſtianâ Religione agunt neceſſariò adhibendarum, ipſos* "*Miſſionariorum Libros non rarò eſſe lectu difficiles.*

That impoſſibility which the Chineſe lie under of pronouncing the three abovementioned figures, is what may be juſtly termed a CLIMATERICK IMPEDIMENT; ſince it ſo univerſally and unexcluſively affects and involves all thoſe

* *Grammatica Sinica*, fol. LUTETIÆ *Pariſiorum*, 1742. p. 5.

who live under that particular degree, a whole and immenſly extenſive Nation.

Among the ſavages of North America, between the lac *Ontario* and that of *Karegnondi*, there is a certain particular Nation, called the HURONS, who can never cloſe their lips when they ſpeak. In general none of the ſavages of Canada, ſuch as the *Algonquins*, the *Iroquois*, the *Abnaquis*, the *Hurons*, &c. know the uſe of the articulation *Fo*; but the *Hurons* in particular have no idea of any of the four labials *Mo*, *Po*, *Bo*, *Fo*. They make great uſe of the aſpiration, and there is ſcarcely a word in the *Huronian* language without a ſtrong *Ho*. Whenever then they attempt to pronounce an European word, where there is any one of the *labials*, they ſubſtitute a *To* to it, which as we may obſerve is the neareſt articulation in retrograding from the lips to the throat.

Something ſtill more remarkable, and I muſt ſay wonderful, is that in one and the ſame Nation under the ſame climate, among thoſe who ſpeak but one and the ſame language, you meet with ſmall ſpots of ground, certain provinces, affected with a certain particular defect in the organs of the articulations, which a few miles farther exiſt no more. In this very iſland I can find ſome proofs of this aſſertion, which will be of no ſmall help to obtain me credit for the others above advanced. For example, propoſe to a native of NEWCASTLE to pronounce the following words, *Round the rude rocks, the ragged Rachel ran*; or theſe, *Good ſtore of Brandy, or Arrack, or Rum, or red Port*, and you will ſee what a piece of work he will make of it, with all his *Wo*'s, which he will ſubſtitute for every *Ro*; for, a Newcaſtle-man cannot articulate that quivering Palatial, and always ſubſtitutes for it a labial, and by his articulation makes the above phraſes ſeem thus: *Wond the wude wocks, the*

the wagged Wachel wan; and *Good ſtowe of Brwandy*, *ow Arwwack*, *ow Wum*, *ow wed Powat*.

In general the R*o* is, in my opinion, the moſt difficult of all the articulations. There are few Nations which can give it it's pure roughneſs except the Germans, who are remarkable for the ſtrength of their R*o*. A German is not able to conceal himſelf under the appearance of the native of any other country: ſhould he ſpeak the language of that country ever ſo well, in every other reſpect, his *whurring* will always betray him, and diſcover his being of German origin and plantation. The French come next, after the Germans, for the utterance of that articulation, though you may find it there already much ſoftened; but the Engliſh are thoſe who pronounce it the leaſt of any I know, principally before another *conſonant*, and ſtill more principally before a M*o*; for then, R*o*, and L*o*, another articulation which generally keeps company with R*o*, are both totally mute before it. In *part*, *cart*, *card*, the R*o* is certainly very ſoft, but ſtill more ſo in *warm*, *ſwarm*; and ſuch is the L*o* in *palm*, *ſpalm*, *calm*, *ſalmon*, &c. Therefore I am inclined to think that the defect in the palatial organ of the Newcaſtle people may very well be a national one, only ſtrongerly characteriſed in that part of the iſland, and might be termed a climaterick one, as well as that of the CHINESE and the HURONS. Beſides, there are in Engliſh ſome words implying rotundity, the chief articulation of which is W*o*, where it ſeems as if a R*o* ſhould be expected. *Wheel*, *wall*, *world*, *wanty*; to *wallow*, to *wamble*, to *wander*; to *warble*, to *wattle*, to *whurr*, to *whirl*, to *wind*-up, &c. all theſe are words which imply ſomething of roundneſs, as twiſting, turning, or binding, and bending round, &c. and all begin with a W*o*. Might not this account for ſomething national in the ſubſtitution of the Newcaſtle-people's W*o* to the R*o*?—But here I muſt forbear entering more deeply into this critical diſquiſition; my abilities

in the Engliſh language being, as a foreigner, far inferiour to the taſk.

I will aſk leave however to ſay one word more on the ſubject. I think I hear already an Hypercritic thundering in my ears that I have juſt proved againſt myſelf in bringing the example of the Newcaſtlers; ſince, contrary to my aſſertion, it is evident that theſe people ſubſtitute a *labial* for a *palatial* by placing a W*o*, where there ſhould be a R*o*; which is by no means agreeable to what I have ſaid before, that "when an *organ* is affected with ſome kind "of impediment, the neareſt backward, or retrograde "from the *lips* to the *throat*, is called upon to furniſh an "articulation in the ſtead of the other impracticable one:" and that, in the caſe before us, it is quite the reverſe: ſince far from being the neareſt organ in retrograding, it is a forward one and yet not the neareſt, but the fartheſt of all, the *labial*, which the Newcaſtlers make uſe of.

As I knew the objection beforehand I would not let it paſs unnoticed, and I choſe to make it here myſelf previouſly, to have an opportunity to anſwer it ſoon enough to prevent the bad effects it might produce in the minds of ſome perſons. I ſay then that it is not very plain to me that they ſubſtitute a W*o* for a R*o*, in ſuch words as are ſimilar to the examples above quoted. That this accuſation is a merry, and perhaps a little uncharitable joke made upon them, to amuſe one's ſelf at the expence of the monſtruous difficulty they labour under of uttering this *Palatial*. That it is true enough a Newcaſtler cannot utter it; ſo much true alſo that he makes the greateſt effort and contorſion of mouth to arrive at it. That this kind of convulſion, in which all the parts of his face fall at the moment of the attempt, produces a comical ſort of a noiſe aproaching ſomewhat near to the W*o*; and that, to paint that noiſe upon paper, that figure W*o* is generally made uſe of, but by no means is that which he intends

intends to utter in fact and in reality. That therefore if he were left to himself to utter a word with the articulation R*o* in it, and did not attempt to express it after the manner of those who can do it, I say it would be no longer a W*o* we should hear, but a H*o*. Let any body make the trial first, and come afterwards to tell me what he shall have found. Therefore I conclude my first assertion stands undemolished and good. To prove this, now, in a satisfactory manner, I will give another example of it, and say not a word more about it afterwards.

I have at this very juncture a little girl under my eyes, just *three years old*. As I have an opportunity of seeing her often every day, I avail myself of that advantage to spy Nature in her progress with respect to the successive and daily improvements of the gift of speech of that Child. She has not yet acquired the power of the R*o*, and cannot absolutely pronounce it in any word whatever; but she never fails to substitute for it a H*o*, and a very strong and audible one; she does not think of W*o* for the R*o*, though she has the power of that *articulation* familiar and as plain as any grown person can have. Nobody forces her to utter the R*o*, she is left to the tuition of Nature for it, to time and to the free perfecting and maturation of her organs. Then a plain and unquestionable H*o* is substituted for R*o*. So, tell her to pronounce a *Rogue*, a *Rascal*; and she will tell you a *Hogue*, a *Hascal:* she will speak of *Hoast-Beef*, *Hasbehies*, *Sthawbehies*, *How* it up, &c. for *Roast-Beef*, *Rasberies*, *Strawberies*, *throw* it up, &c. If this does not prove my first assertion, I do not know what will: therefore I stop here; and, to keep my word, *verbum non amplius addam*.

CANON

CANON XIII.

To one of theſe two cauſes is to be referred the *commutability*, as ſome ſay, but in fact the real *ſubſtitution* of the W*o* for the G*o* and K*o*.

PROOF.

This CANON ſeems to make a difference between the words *commutation* and *ſubſtitution*: and indeed it muſt be confeſſed that if, hitherto, they have been taken indiſcriminately one for the other, it is proper that now and henceforth ſome difference ſhould be admitted between them, and that two diſtinct ideas ſhould be conveyed by theſe two words. At leaſt we beg to be allowed to underſtand them for the future in the following ſenſe.

By *commutation* we ſhall always mean a change of *articulations* of the ſame quality in power, (that is to ſay, of the ſame tribe or family) and tranſacted within the province of the ſame organ; as for example, the Celtic *Plig*, the Latin *Plicare*, and the French *Plier*, are evidently formed by the *mutation* of the K*o*, G*o*, I*o*, one into another; each of theſe languages ſoftening or hardening, according as it ſuits them beſt, thoſe articulations, within the bounds and compaſs of the ſame organ; becauſe there is by Nature an eſtabliſhed law of *commutability* or *interchangeability* between articulations of that ſort.

By *ſubſtitution* we ſhall mean, on the contrary, a change of *articulations* of different qualities in power, which are not of the ſame tribe and family, and which are tranſacted by encroachments upon the territories of another organ: as for example, the Engliſh *Halm*, and the French CH*aume*; the Spaniſh

Spaniſh *Harpilera*, and the French *Serpillère*, the Greek ἑσθης and Latin *Veſtis*; the Celtic *Kengl*, and *Sengl* for the French *Sangle*; (a Girt) &c. &c. in all theſe examples there is an evident *ſubſtitution* of a *Dental*, or a *Labial*, for a *Guttural*. Now Nature has not eſtabliſhed any law of *commutability* between articulations of different families, though there may happen ſome; and for diſtinction's ſake between thoſe two different ſorts of changes, theſe, as unlawful, are when they happen, called *ſubſtitutions*.

This is as much as can be required for the elucidation of this CANON, which for further proofs, if any ſhould be ſtill wanted, may be referred to thoſe of the precedent.

CANON XIV.

More or leſs ſharpneſs in the elaſtic power, and in the action of the labial organ produces the *two principal qualities* of articulation which that organ is ſuſceptible of: namely 1ſt. that of the perfectly MUTE *articulation*, and 2dly that of a ſort of SIBILANT compoſing both together, with their reciprocal *weakers*, EIGHT degrees of relaxation in the ſpring; THREE for the *mute*, and FIVE for the *ſibilant*, which might be exhibited in the following manner.

1. M 8.	1. W 8.
2. P 7.	2. O 7.
3. B 6.	3. U 6.
4. F 5.	3. V 5.

whence their mutual commutability among themſelves and the reciprocal one of each of them with H*o*, K*o*, G*o*.

PROOF.

PROOF.

The intention of this Canon is to give to each of the various articulations of the *Labial* organ their peculiar diſtinctive character, which is to be drawn from the actual form and ſituation of that organ at the moment of the utterance. That ſituation is ſuſceptible of three different configurations: 1ſt, when both the upper and the under lips ſtand perfectly cloſe: 2dly, when divided by a ſmall aperture with the under one confined under the upper teeth: 3dly, when, being divided by a roundiſh-like aperture, they are both ſomewhat protracted forwards.

From the *firſt* ſituation reſult in opening the lips with ſome ſort of violence, though ſuſceptible of three different ſhades or degrees of mitigation, the three articulations M*o*, P*o*, B*o*. Theſe are called *mute* by analogy, with the actual form and ſituation of their organ, which is imitated from a dumb perſon who had been born with his lips naturally glued together.

From the *ſecond* ſituation reſults, in ſmacking down with ſome force the under lip, and relieving it from it's confinement under the upper teeth, the articulation F*o*; one degree of mitigation, in the force of the ſmacking down that under lip, produces the articulation V*o* the weaker of F*o*. Theſe are called *ſibilant*, from the kind of hiſſing by which they are preceded on account of the exſpiration of the wind ſent from the lungs, and which being obſtructed in it's way by the teeth, and the under lip, produces a kind of hiſſing always the precurſor of thoſe two ſorts of articulations F*o* and V*o*.

From

From the *third* ſituation reſults, in dropping down the under lip with a very gentle and ſcarcely perceivable motion, the articulation W*o*, ſuch as in *Wind*, *which*, &c. This motion, ſo gentle as it is, ſtill mitigated one ſingle ſhade, produces the articulation O*o*, in the French word *Oint* and others: and mitigated again another ſhade more (with perhaps too an additional, but *very ſmall*, alteration in the configuration of the organ, conſiſting at moſt of ſome little depreſſion of the upper lip upon the under one, ſo as to deſtroy their roundiſh aperture) produces the articulation U*o* in the French word h*Uit*, and others.

So, now, the reſult of all this is, you may begin as you pleaſe the gradual diſplay of the powers and operations of the *Labial organ*, either by one end or by the other: that is to ſay, from it's cloſeſt ſituation, to it's greateſt aperture, or from it's greateſt aperture to it's cloſeſt ſituation. In the firſt proceſs you find the gradation running thus; M*o*, P*o*, B*o*, F*o*, V*o*, U*o*, O*o*, W*o*. In the ſecond proceſs, thus; W*o*, O*o*, U*o*, V*o*, F*o*, B*o*, P*o*, M*o*; which is the meaning and intention of the figures 1, 2, 3, 4, 5, 6, 7, 8, placed in two different directions; firſt from M*o*, to W*o*; and then in another direction from W*o*, to M*o*.

CANON XV.

That is a real organ of ſpeech, which can act alone, and produce of itſelf, without any other help, a pure, clear and diſtinct articulation. — That cannot ſurely be deemed a real organ of ſpeech, which is not able to produce of itſelf a pure, clear and diſtinct articulation, without the help, aſſiſtance and co-operation of another; which, in ſhort, is not ſingle and principal, but only ſecondary and acceſſory in the production of an *articulation* or *conſonant*.

PROOF.

A certain love of myſteries, an unreſtrainable propenſity to prejudices, a particular fondneſs for ſuperſtitions, a natural greedineſs of crafts, falſhoods and impoſitions, are not always the dangerous and deluſive attendants of religion alone. Theſe fatal offſprings of blindneſs, delirium and ignorance, lay hold of every thing which falls in their way; nothing can eſcape becoming their prey. Whatever may be ſyſtematiſed never fails producing enthuſiaſts, the moſt undoubted precurſors, the moſt portentous vermin of the other evils. And there are political and literary, as well as religious myſteries, prejudices, crafts, falſhoods and ſuperſtitions. Witneſs the * myſterious import the Jews attributed to their alphabet in general, and each letter † in particular. Witneſs the ſilly, erroneous and prejudicate concluſion of that king in behalf of the primevalty of the *Phrygian* language, who, becauſe a certain number of children, he had ordered to be ſuckled by goats, when he firſt ſaw them, exclaimed to him *Beak*, *Beak*, a cry which they

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* Ut hoc orbi Chriſtiano adſpiciendum præbeam, atquè cum demonſtratione perfidiæ & audaciæ judaicæ omnium in oculis mentibuſque defigam, ſciri velim, traditionum vaferrimos illos ſutores ac ſartores cum lingua ſancta excogitaſſe etiam characterem ſanctum, ſivè ductum ſcribendi ſanctiorem; ſublimioris ſapientiæ, ac myſteriorum legis, unicè capacem, atquè ſacrario cathedræ dicatum; oppoſitum profanæ, ſeu communi ſcriptioni, quæ vel in civilibus rebus vel etiam in privatis, etiamſi ſacris & eccleſiaſticis conſtanter adhibita, & uſurpata fuerit. ALB. SCHULTENS Præf. *Thom. Erpenii* Gram. Arab. p. xxii.

† Inſinuant porro, hujus linguæ & Scriptionis ſanctæ pariter, arcanis vel radiationibus, vel effluviis, univerſitatem rerum productam eſſe, atque etiamnum potentiſſimè ſuſtentari; ita ut *ſi vel una literula loco moveretur* TOTUS MUNDUS COLLABASCERET, atque AD CHAOS REDIRE DEBERET, &c. *Vide ampl. loc. cit.* p. xxvi. *& ſubſequ.*

merely

merely imitated from their nurſes, inferred the Phrygian language, in which that word happens to ſignify *bread*, was certainly the firſt original language of man. Witneſs the riſible neceſſity that vowels ſhould be ſo ſorted in ſize, with the conſonants, as to anſwer them and admit of being ranged one after another in the ſame line; it being, according to my ſuperſtitious friend HOUBIGANT, the genius of languages that it ſhould be ſo. Witneſs the impiety which a too religious fanatic of my acquaintance already mentioned †, finds in *introducing a variety in either the reading or acceptation of the ſame word written every where in the ſame uniform manner by the* INSPIRED *writers*. Witneſs a thouſand other abſurdities of the ſame ſpecies of which I need not mention any more inſtances.

Among them I range thoſe vulgar opinions, handed down from age to age, which enjoy an univerſal ſanction grounded upon nobody knows what, perhaps the mere want of contradiction, becauſe nobody dares to riſe up and deny what he heard his *grandfather* ſay when he was a *baby*. A, ſays a writer, has a right to occupy the firſt rank in the alphabet, becauſe it is the firſt articulated voice an infant utters at the moment of his entering this world. Another comes, reads this, and repeats it; and ſo does another, and another, and another, again and again.—And, pray, what is ſuch an opinion grounded upon? is it on the iterated experience of every one of thoſe authors in whoſe writings this aſſertion is found?—No; God forbid they ſhould make the experiment! How could they think of any ſuch daring action, when they ſee it expreſſedly ſaid by SCALIGER in theſe very words. "*Eſt* A *prima notiſſimaque Infantis vox*, "*cum quâ vitæ hujus ſpiritum primum hauſimus: neque re*- "*ullâ eget aliâ quam hiatu oris ſolo, ſinè ullo cæterorum motu*

† P. 16.

" *inſtrumentorum* *. — Very well; SCALIGER is a very great name, and his authority muſt be of great weight, principally it, as it muſt be ſuppoſed of all thoſe great men, he took the trouble of ſpying Nature in her proceſs, and found it ſo by his own experience? — Oh! not at all; Poets, Philoſophers, Critics, Grammarians, &c. in general all the great men hate women and children, they will never have any thing to do with that; that diſturbs the imagination, ſpoils the ideas, and diverts the mind from the contemplation of Nature. Garrets and cellars, far remote from that plague of ſociety, are their abodes, their ſanctuaries. — And if that is the caſe, how could then that great man SCALIGER know this of children, ſince he was ſo much above deſcending to them and communicating with them? Does Nature, by a ſpecial favour, make it a practice to deſcend in a cloud over garrets and dungeons to reveal herſelf to their inhabitants, and inſpire them with her ſecrets? — What a jeſt! No, ſure: but had not SCALIGER PLUTARCH † before his eyes, who ſays that " It is certain, that as the vowels precede " the *mutes* and the *ſemi-vowels*, Αλφα ought, among the " former, to hold the ſupreme rank; ſince it is always placed " before, and never after the two other ſorts. For if you " join it with Ιωτα or Υψιλον, to make but one ſyllable, it " will unite and agree with it, provided you place it before, " thus, αι, αυ; but it never will ſecond or follow the " others." — Then it is PLUTARCH, I ſuppoſe, that great

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* *De cauſis ling. lat.* 1. 38.

† Προυτεινεν ουν ο Ερμειας ο γεωμετρης; Πρωτογενει τω γραμματικω πρωτος, αιτιαν ειπειν δι ην το αλφα προτατ̃εται των γραμματων απαντων. ο δε την εν ταις σχολαις λεγομενην απεδωκε. τα μει γαρ φωνηεντα τω δικαιοτατω λογω πρωτευει των αφωνων και ημιφωνων. εν δε τουτοις των μεν μακρων οντων, των δε βραχεων, των δε αμφοτερων και διχρονων λεγομενων ταυτα εικοτως τη δυναμει

and illuſtrious writer of antiquity, whom we are obliged to for this diſcovery. He is the *man* who, *entre la poire & le fromage*, as the ſaying is, firſt made the experiment; and who, attending to the operations of Nature in that inſtant of the birth of a child, diſcovered that *A* was the firſt ſound he uttered, and communicated that curious anecdote to the world? — No, indeed; not He. PLUTARCH himſelf had it from LAMPRIAS, his GRAND FATHER, who

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ναμει διαφερειν. αυτων δε τουτων παλιν ηγεμονικωτατην εχειν ταξιν, το προτατ̃εσθαι των αλλων δυοιν, υποτατ̃εσθαι δε μηδετερῳ πεφυκος. οιον εϛι το αλφα τουτι γαρ ουτε τ̃ ιωτα δευτερον, ουτε τ̃ υ τατ̃ομενον εθελει ομιλογειν, ουδε ομοπαθειν. ωστε συλλαβ̃ην μιαν εξ αμφοιν γενεσθαι, αλλ᾽ ωσπερ αγανακτουν και αποπηδων ιδιαν αρχην ζητειν αει. εκεινων δε οποτερον βουλει προτατ̃ομενον ακολουθουντι και συμφωνουντι χρησθαι και συλλαβας ονοματων ποιειν ωσπερ τ̃ αυριον, και τ̃ αυλειν, και τ̃ Αιαντος, και τ̃ αιδεισθαι, και μυριων αλλων.

Proinde princeps Hermeias geometra propoſuit grammatico Protogeni hanc quæſtionem, cur ΑΛΦΑ *primum inter literas haberet locum. Is cauſam attulit, quæ tradi in ſcholis ſolet, vocales optimo jure mutis & ſemivocalibus anteire. Vocalium alias longas, alias breves haberi, alias ancipites: de quibus ancipites, haud dubiè prærogativam habeant. Rurſum de ancipitibus ordine eam reliquis facilè priorem, quæ utrique proponi, neutri poſtponi ſoleat. Tale autem eſſe* ΑΛΦΑ. *Idenim neque poſt* ΙΩΤΑ, *neque poſt* ΥΨΙΛΟΝ *collocatum in unam cum iis coire vult ſyllabam, ſed veluti indignans reſilit, ſuumque quærit primordium. Iſtorum utri* ΑΛΦΑ *præpoſueris, conſonabunt, unamque ſuo obſequio facient ſyllabam, ut in auſter, aura, maia, ajax ac in innumeris aliis.*

Plutarch. Sympoſiac. lib. ix. quæſt. 2 & 3. Edit. Francof. cum Interp. lat Guill. Xilandri, 1599.

as he tells us, always uſed to ſay, " * that the firſt diſtinct " and articulate voice which man pronounces is *A*; for the " wind and ſpirit which comes out of the mouth, by the mere " opening, of the lips is the firſt ſimple ſound, which re- " quires no aſſiſtance from any other inſtrument, not even " from the tongue. Wherefore it is the firſt voice which " children ejaculate; and we have in our language" the Greek " ſeveral times like, for example αει, αδειν, &c. " which in my opinion have been coined as they are, " but on account of the gaping and opening of the " lips, through which the ſound of thoſe words comes out." &c.

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* Λαμπριας γαρ ο εμος παππος ελεγε πρωτην φυσει φωνην των εν αρθρων εκ φερεσθαι δια της τυ ΑΛΦα δυναμεως. το γαρ εν τω στοματι πνευμα ταις περι τα χειλη μαλιστα πρατ[illegible]εσθαι κινησεσιν ων πρωτην ανοιγομενων την ανω διαστασιν ουσαν εξιεναι τυτον τον ηχον, απλουν οντα κομιδη και μηδεμιας δεομενον πραγματειας. μηδε την γλωτ[illegible]αν παρακαλουντα, μηδ' υπομενοντα, αλλα κατα χωραν υποκειμενης εκεινης εκπεμπομενον. η και τα νηπια ταυτην πρωτην αφιεναι φωνην ωνομασαι, και το αει ειναι επι τω φωνης αισθανεσθαι, και πολλα των ομοιων, ωσπερ και το αδειν, και το αυλειν, και το αλαλαζειν. οιμαι δε και το αειρειν και το ανοιγειν ωκ απο τροπου τη των χειλων ανοιξει και αρσει καθ' ην ουτος εκπιπ[illegible]ει του στοματος ο φθογγος ωνομασθαι. LAMPRIAS *enim avus meus aiebat primam Natura vocem articulatam facultate literæ efferri. Nam ſpiritum qui in ore eſt maxime labiorum motibus fingi, quibus ſurſum verſum deductis primo exeat ſonus iſte ſimplex admodum & nullum exhibens negotium, nequè linguæ operam flagitans vel expectans, ſed ea ſuo ſe loco continente emiſſus. Itaquè etiam infantes hanc primum edere vocem. Dictum autem eſſe* αει *quia vox ſentiatur: & multa alia, ut* αδειν, αυλειν, αλαλαζειν *tum* αειρειν & ανοιγειν *haud abs re ſic dicta, quod tum hæc vox ex ore excidit.*

PLUTARCH loc. cit.

Thus

Thus this learned obſervation, which we find in every body's mouth, which we meet with in every body's writings, happens to turn out a ſtory of old nurſe (or grandfather, it is all one) and is, in fact, nothing but a tale of a tub revered for it's antiquity. And thus would turn out to be moſt of the ſyſtems, principles, obſervations, diviſions and rules which are generally given by all thoſe who treat of ſounds, articulations, letters, languages, &c. old, cold, flat, dull and inſipid repetitions, and recopying over and over, of what has been ſaid and written before, without any criticiſm, trials and experiments to judge of the ſolidity of the *propoſitions* ſet forth. Then Error propagates daily; and we wonder, when any thing new is found out and ſeems ſo plain and eaſy, how we could have been kept from it in the dark for ſo long; and how ſlow and crawling are the diſcoveries of Truth, while the prejudices of Error ſpread with ſuch ſwiftneſs. As for my part, a profeſſed SCEPTICK (in every thing, I would have it underſtood, which it is lawful to call in queſtion, ſuch as purely human and literary productions) I promiſe never to be guilty of too much truſting to other people's opinions, as ſoon as I ſhall not find them agreeable to what a cloſe and unwearied attention to the proceſs of Nature has taught me; and I will take the liberty to deliver my ſentiments, and communicate my opinions with that unfeigned, unbiaſſed and unſullied freedom which becomes a MAN who has the love of TRUTH for guide, in his mind; and the inſtruction and welfare of others for object, in his Heart.

To eſtabliſh then this CANON by ſolid Proofs, againſt ſo many prejudices which ſtand forth againſt us, there is nothing but a very plain queſtion to aſk; and it is this. Did ever any body fancy to take a *fiddle-ſtick* for a ſonorous inſtrument? No, ſurely.—Which of the two, The *fiddleſtick*, or the *violin*, is inveſted with the whole power of rendering muſical ſounds?

ſounds?—The *violin*, certainly.—Well then let us apply this to the organs of ſpeech. Is the *throat* capable to render an articulation by itſelf, without any aſſiſtance whatever of any of the *fixtures* of the mouth?—Yes, it can.—This is an *inſtrument* or *organ*.—Can the lips, under the ſame conditions, anſwer the ſame queſtion?—Yes, they can.—Theſe are then again another *inſtrument* or *organ*. Now, can the *tongue*, can the *palate*, can the *teeth*, anſwer alſo that ſame queſtion, and ſubmit to the ſame conditions? What can the *tongue* produce in moving upon itſelf, without reſting it's tip on the teeth?—Nothing.—Therefore why ſhould the tongue have that privilege of being a ſonorous organ, over the *clapper* of a *bell* when ſeparated from it's *bell?* The ſame argument muſt hold good, as we ſee, with reſpect to the *palate*, ſtill leſs capable of action than the tongue is; and even with reſpect to the *teeth*; all of which, without ſome aſſiſtance and co-operation one of another, cannot produce one ſingle articulation, as it is demonſtrated that the *throat* and the *lips* can by themſelves, ſhould there even be neither *teeth* nor *tongue* in the *mouth*. What then ſhall we conſider as the real *organ* producer of thoſe articulations generally ranged under thoſe *three* falſe ones? The whole *Cavern* of the mouth is the real organ, which, by the aſſiſtance of it's *clapper*, the *tongue*, ſtriking here and there, in different places, forms the different articulations, which have been hitherto attributed to thoſe three different organs.

Another objection, having been ſtarted againſt this opinion, I ſhall bring it here and demonſtrate it's falſity. Why then, ſay ſome people, do we ſee that in all Nations the ſame appellation and the ſame word, γλωσσα, *lingua*, *langue*, *tongue*, &c.) has always been uſed promiſcuouſly for that *fixture* of the *cavern* of the mouth, and for the *language* itſelf; if the *tongue* had not at all times been conſi-

dered

dered as the principal inſtrument of ſpeech? I anſwer that I doubt not but the *tongue* has been from the beginning conſidered as the chief and principal actor in the human ſpeech; all the phraſes and idiotiſms, of all the Nations concurring plainly to ſhew it. But this proves nothing, becauſe in the expreſſion of intellectual objects, as the idea of *language* is *one* certainly, man has no other reſource left to him, but to transfer the pictures of material ones upon the others: and, among theſe, he is obliged to chuſe the more ſtriking to his material ſenſes, in order to render himſelf the more intelligible. Which method, of impoſing names to intellectual objects, though the only one in the power of man, has always proved the moſt fatal to opinions, and has been the inexhauſtible ſource of vulgar errors from the time of ADAM down to OURS. And to require that the γλωσσα, *lingua*, *tongue*, &c, becauſe uſed as the appellative word of what we underſtand by language, ſhould be the proof that it is principal in the art of ſpeaking with which man is endowed, is to inſiſt that a young man cannot be SEIGNEUR (Lord) of a manor; becauſe it is evident that it is the Latin word *Senior*, which ſignifies *the oldeſt*... ho! *riſum teneatis amici!* But, that the *tongue* is not ſo eſſential in the operation of ſpeaking as is vulgarly thought, is what I am going now to prove by an authentic fact, which has made much noiſe in FRANCE at the time it was taken notice of, and which was mentioned in all the public papers.

In the ſummer of the year 1757 there was at NANTES in BRITANNY, a girl called *Mary* GRESLAR, * born in the pariſh of St. *Hilaire*, near *Mortaigne* in *Poitou*. That girl had no tongue, and, to the aſtoniſhment of all thoſe who ſaw her, ſhe could ſpeak any thing, hold a converſation, and

* In *Phil. Tranſ.* VOL. XLII. for the years 1742 and 1743. p. 143, N°. XI, we find a ſimilar account of *one* Margaret Cutting, *a young woman, then living at* Wickham *in* Suffolk, *who ſpoke readily, and intelligibly, though ſhe had loſt her tongue.*

ſing with all the eaſe imaginable. At the age of eight, ſhe had had the ſmall pox; after the recovery from which her tongue, which had moſt ſuffered during that illneſs by the infection of the diſorder, grew putrid, and fell off intirely from the root. For *two* whole years after that accident, ſhe could utter but ſqualls like other dumb people. But one day on a ſudden ſhe began to aſk her mother for bread, and ever ſince preſerved the power of ſpeaking, and ſinging perfectly well.—This fact, which I could then hardly believe, principally at a time, when I knew no more of my language or any other, and the cauſes of them in general, than moſt of mankind uſually do, was however confirmed to me, ſome years afterwards in a company, by a gentleman of credit, who aſſured me, upon his honour, to have been an eye witneſs of the fact. Now, I leave this knot to be diſentangled by thoſe who, attached to the old opinions grounded upon *terms* and *expreſſions*, will have the *tongue* a real, and indiſpenſable organ and *conditio ſinè-quâ-non* of the power of ſpeaking.

CANON XVI.

TWO, only, are the real and original organs which NATURE granted to MAN for ſpeech; and which *this*, firſt, made uſe of for that purpoſe: the THROAT, and the LIPS. The uſe of the *three* others, the TONGUE, the PALATE and the TEETH, is poſterior, or ſubſequent, to the *two* former. It is the fruit of man's own thought and reflection. Perhaps it might, not ſo very improperly, be termed a refinement of art. Hence the general commutability of all the ſorts of articulations together.

PROOF.

In the *Proof* of CANON XV. we have already exploded the fooliſh opinion that *A* is the firſt *ſound*, which an infant produces at the moment of his birth. We have ſhewn plainly that this opinion is founded upon nothing but a *hear-ſay* from immemorial

immemorial times. Then, we only laughed at the ſtory; now, we muſt prove the contrary of it by more ſolid reaſons. I ſay that the firſt cry of a child, which I have been often witneſs of, is not an *A*, ABSOLUTELY NOT. It is a confuſed, undiſtinguiſhable ſound, rather approaching the Engliſh *I* protracted; and yet that ſound cannot be ſaid to be ſo purely a ſound, as not to be preceded by any *articulation* at all, for there is one by which it is exſpirated, and which being the effect of the action of the opening of the *Glottis*, ſeems like an obſcure and confuſed *Go*, ſuch as we hear in *Beggar*.

From this experiment alone, might be concluded with propriety that the *throat* is the firſt organ Nature preſented man with. But I ſhall be more liberal, and will add another proof of this aſſertion. In leſs than a fortnight, after the birth of a child, he begins when he is pleaſed to make a certain little noiſe, or ratling in his *throat*, which is a true, clear and diſtinct *Go*, and which nurſes call a *cooing*; but the vowel, or ſound, on which the child reſts his *Go-go*, is not yet determinable. Towards the end of the month, and for above another or two after that, the child continuing his *cooing*, begins to fix and determine it's reſting ſound, which proves to be a real French *ou*, or Engliſh *oo*, in *wood*; to form which, he gathers his little lips together and protracts them as much as he can, ſo that you may plainly ſee a round aperture through which the Engliſh *oo*=*ou* French comes out. This ſecond experiment, which I challenge any body to contradict, proves to a demonſtration that the *throat* is the firſt organ man receives from the hands of Nature, and the *lips* the ſecond; and in all this there is not yet an *A* met with.

The next proceſs of the child, is to exerciſe his lips by ſmaking them down as hard as he can, and in the courſe of

the ſecond month he makes you hear very plain the *Mo*, *Po* or *Bo*; that is to ſay, not all three of them, but *one* only of theſe three. Some children ſmacking a *Mo*, others a *Po*, others again a *Bo*, according as it firſt happens, that they contrive the poſition of their lips together. This is the time, and the FIRST TIME they make you hear an *A*; becauſe this ſound is the reſting voice on which they ſmack their *Mo*, *Po* or *Bo*, thus *Mahe*, *Pahe*, *Bahe*.

Such is in truth, the real proceſs of Nature, which I took more than once a very particular care to obſerve, and to follow cloſely with the moſt ſcrupulous attention; and which diſcloſed itſelf to me always in the ſame uniform manner. Whence I conclude, agreeable to this CANON, that "TWO, "only, are the real and original organs which NATURE "granted to MAN, for ſpeech; and which THIS *firſt* "made uſe of for that purpoſe; The THROAT and the "LIPS.

As for the three other remaining organs, the *Palate*, the *Tongue* and the *Teeth*, a child never makes any uſe of them of his own ſpontaneous effort; and it is not untill he begins to ſpeak ſome words, which he is taught by his nurſe, and other of his attendants, that he makes uſe of *one*, *two*, or *all* of theſe *three* organs. Conſequently theſe organs cannot be conſidered as the organs of Nature; but well as thoſe of art, refinement, and reflection; as the fruit of man's own improvement to enlarge the circle too narrow of his reſources for varying the *clavier* * of his articulations. Whence it reſults that in the proceſs of Nature theſe three organs hold no particular rank with reſpect one to another; ſome uſing firſt the *teeth*, others the *palate*, others the *tongue*, according as it happens to fall in the words they are firſt taught. Others,

* *Clavier* is, in French, what you call a row of ſtops, or keys, in a harpſicord.

not

not able to utter the articulation of a word given to them, change it into another of the ſame organ which is more eaſy to them, or ſink it at once into a *guttural*, as a general nurſery whence every articulation is to be ſupplied.

It is for this reaſon that in the SCHEMES we have drawn of the organs of ſpeech p. 33, and 44, we have preſented them at one view under two different poſitions by placing them one way, and numbering them another. Therefore, if you take them perpendicularly downwards in beginning by your left hand, and riſing up again on your right, you will find them placed according to their ſituation on the *cord* of the inſtrument. But we have numbered them according to the practice of Nature, which is to play firſt the two ends of the inſtrument, and then the middle afterwards. In taking then as we ſaid, the beginning of the line on the left and following it downwards to deſcribe a curve in riſing up again on the right, you find the *Throat*, the *Palate*, the *Tongue*, the *Teeth*, and the *Lips*. In following the *numbers* placed over them, you have an indication of the order obſerved by Nature in the uſe of them, which gives you the *Throat*, the *Lips*; the *Palate*, the *Teeth*; and then the *Tongue* by itſelf for the laſt.

CANON XVII.

The miſpronounciation of ſome *ſingle figures*, but chiefly that of the *double ones*, has produced thoſe incompatible, and unintended commutations of powers, or qualities of articulation of diſtinct organs; even the deſtruction of ſome and addition of others: an accident as much miſrepreſented by Etymologyſts as it has been hitherto miſunderſtood.

PROOF.

PROOF.

We may be excuſed from enlarging on this CANON by any proofs, if the reader will refer to PROOFS on CANON XI. p. 61—3. What has been ſaid then being very near ſufficient to eſtabliſh the propriety of this.

CANON XVIII.

SYLLALES are of two ſorts either *ſimple* and *true*; or *compound* and *falſe*. By a *ſimple* and *true* ſyllable is meant *that* which man in ſtate of pure nature, muſt have uttered: *that* which muſt characteriſe the firſt language ſpoken by man, (be that language whatever it may, Chineſe, or Hebrew or any other.) Such a *ſyllable* begins with an *articulation* and ends with a *ſound*.—By a *compound* and *falſe* ſyllable, is meant *that* which man, poliſhed and arrived, by practice, at a greater command of his organs, ſeems to have made himſelf by art; that is to ſay, by the refinement of *long* and *ſhort* ſounds; which, inſenſibly brought firſt the ſinking of ſome of thoſe ſounds into *mute* or *quieſcent ſhevas*, and ſoon after into *contractions* of articulations, or *mobile-ſhevas*. Such a ſyllable begins and ends with articulations.

PROOF.

Speech is a gift of the almighty, ſay the divine.—That I allow. So is walking, ſeeing, feeling: ſo is the barking of the dog, the neighing of the horſe, the mooing of the cow, the howling of the wolf, the roaring of the lyon, the hiſſing of the ſnake, and the whiſtling of the birds. So are in ſhort all the faculties animals of all ſpecies are endowed

dowed with; and MAN IS BUT AN ANIMAL. As for ſpeech itſelf conſidered as a ſeries of diſtinct articulate ſounds, there is nothing in it but what a magpye, a blackbird, a parrot, and even a canary can execute as well as man.—But they are taught thoſe ſounds, and it is only by imitation they execute them, without being able to make any improvement upon them, as man can, has done and ſtill continues to do.—And therefore it is a human art like ſinging, dancing, painting, muſick, &c. ſince it is ſuſceptible of improvements, and ſince improvements indeed, and many it has received from the firſt rude ſounds, which we have undoubted proofs of having been, at a certain time, uttered by man.

To ground, as biſhop WILKINS does*, the neceſſity of MAN's ſpeech being of divine ſtamp and formation, and of the firſt language having been "*concreated* with our firſt "parents, upon "they immediately underſtanding the "voice of GOD ſpeaking to them in the garden;" is it not to be guilty of the greateſt abſurdity? The good man, I ſuppoſe, was not aware of the conſequences which might enſue from advancing ſuch a propoſition as this. As a proteſtant, and a Father of that CHURCH which knew ſo well the fatal conſequences of material IMAGES, as wiſely to forbid them in their temples, on account of the ignorant ſort of people whoſe imagination, embroiled by the crayons of painters, was apt ſometimes to make them attach too much materiality to ſpiritual beings, ſhould he not have been more upon his guard againſt his own ſenſes, and not ſuffered himſelf to be thus beguiled by the letter of ſcriptural expreſſions? It is a great pity when we have not that command over our mind which enables us to ſoar above the torrent of errors, which neceſſarily flow hourly from a ſlaviſh adherence to the

* REAL CHARACTER, Chap. I.

impreſſion

impreſſion we receive from our material ſenſes; and which might teach us how THE DEITY can make us underſtand his voice without the help and medium of articulate ſounds, after the method in which it is practiſed among us. But this convinces us that degrees in divinity, do not always make a man a divine; and that ſuch a time is now no more, when *ordination* was attended by a real deſcent of the holy-Ghoſt, *in linguis inſtar ignis ſedentibus ſuper ordinandum, replentibuſque illum ſpiritu ſancto.* The character and title are now ſtill conferred, it is true;—but—NOT THE ABILITY, INDEED.

What muſt be now the conſequence, for example, of the *good* BISHOP's argument; but to tend to no leſs than realiſing at once the time when brutes were ſaid to have a language, and held thoſe pretty converſations which the fabuliſt Æſop ſo ingeniouſly attributes to them? For, if man was created with a language infuſed into him by THE DEITY, (as a proof of which is conſidered his underſtanding that Deity when he ſpoke to him) it follows, by the ſame reaſon, that brutes ſhared equally with man that advantage, and that they had that very ſame language infuſed into them as well as man, ſince we read that the ſerpent held a converſation with our firſt mother. And it appears even that this latter had the gift of ſpeech in not ſo ſmall a degree of perfection, ſince he could argue with her, and enforce ſo powerfully his reaſons as to bring her to do as he would.

Now, again; if it be in the articulate ſounds of that language, con-created with Adam, that GOD ſpoke to him; it muſt certainly have been in the ſame alſo that GOD ſpoke to the ſerpent, when he curſed him. Nay more again than that; had not GOD already ſpoken to all the *animals*, and *vegetables* and *luminaries* of the creation the day before he created ADAM, when he told them, *fœtificate, ac augeſcite, & implete aquas per maria, volucres augeſcunto in terra?* Therefore

Therefore, if we are to take, as biſhop WILKINS does, every word literally, we muſt conclude when GOD ſpoke thus to all his works, they were inveſted if not ALL with the power of anſwering their author in the ſame language, at leaſt ALL with the faculty of intelligence, to comprehend that language; and the underſtanding of a language is half the poſſeſſion of it. Is not all this over and above abſurd?

But ſuch is the effect of habit and cuſtom. What we never ſaw, we cannot comprehend. And they who are born under that certain latitude of our globe, where none of the European weather intemperancies are to be ſeen, cannot think otherwiſe but they are going to periſh, and that the ſkies are falling all in little bits upon their heads, when they ſee ſnowing for the firſt time. Thus the good biſhop, who had all his life time made uſe of articulate ſounds to ſpeak to his friends and to his congregation, could not imagine that when our firſt parents, *audiverunt vocem* JEHOVÆ *Dei* ITANTEM * *per hortum ipſum ad ventum illius diei*, and INCLAMANTIS *Adamum* DICENS אֵיכָה UBI ES? &c. it could poſſibly be by any other method but by articulate ſounds, this could be operated; as, moreover, it is expreſſedly ſaid וַיִּשְׁמְעוּ *audiverunt*, which proves that the voice of God acted upon their material ears. And, if it did profer articulate ſounds, does not this give us at once the proof that the firſt language was created by THE DEITY HIS SELF, and infuſed in man, ſince he underſtands it, and anſwers by the ſame ſounds?

Thus argumented the good man: but by the ſame method of argumenting he might as well, I think, have carried things

* *Latinè* ITANTIS, or as the Vulgate *deambulantis*.

a little farther (and I dare ſay he would too, † if he had as well been diſſerting upon *walking*, as he was upon *ſpeaking*,) and proved that GOD *had legs*, ſince there is alſo (in the ſcripture) מתהלך *ambulans* which is aſſuredly as difficult a thing to be performed without the means of legs, as ſpeaking is without the means of ſounds.

After having thus demonſtrated the abſurdity of the reaſons, brought in ſupport of the firſt language having been con-created with man, which I hold as falſe, I am very willing, though not bound to it as not being a divine, to give ſome hints of the ſenſe I give to this paſſage of the ſcripture, before I proceed upon my inquiry into the nature and formation of languages, which then, totally diveſted of the ſtamp of divinity, ſhall be left expoſed to the profane knife of human criticiſm.

If men would take the trouble of thinking before they ſit down to write, the firſt idea which would ſtart up to their imagination would be without doubt that of taking a very preciſe one of the object they propoſe to treat of; which cannot be procured without a definition of that object. Now,

† We muſt not joke indeed, and think that to prove, from the words of the ſcripture, that GOD *had legs* would have been ſo hard a taſk for our *learned* BISHOP: ſince we have in our hands another work, of his (printed among his philoſophical eſſays, London 1707) containing the diſcovery of a new World, and tending, without the help of the ſacred text, to prove that the MOON is inhabited. Whence he takes an apportunity of enlarging prodigiouſly on the many advantages which might reſult to us from a communication with that Planet, and inſiſts on the *poſſibility of eſtabiſhing a commerce between* US, and the INHABITANTS OF THE MOON. Sure the *good* BISHOP muſt have had in his head ſome drops of that divine inſpiration which *quondam* agitated the pen of MOSES, for thus writing with ſuch confidence what he could certainly not, as a man, have any knowledge of but by *rapture* in a *viſion*. — .....!

when

when we come once to draw up the definition, which can never be but metaphyſical, of a vulgar word, we are quite amazed at the prodigious difference we find between the common acceptation of that word and it's true meaning. But, alas! how far from this conduct, are the generality of writers! And how few writers there would be in this age if they were all obliged to follow this maxim!—Why ſo? will ſome ſay?—So precious a gift is metaphyſicks! And ſo ſcarce are thoſe who are bleſſed with it!—The world is ſo full of ſhallow headed fellows who have nothing but a ſmattering of ſciences and prattling, that a man of ſenſe and abilities is now almoſt aſhamed of his learning. If he talks with judgment and pertinence, he is immediately laughed at; and the dolt who, to conceal his ignorance, laughs the loudeſt, catches the attention of the multitude, and draws them after him in triumph, while the other remains alone covered with confuſion. You ſee a man of ſuch an ambitious and enterpriſing turn, that to give himſelf a name, he will have the bareface to undertake to write upon any ſubject which comes in his way, it matters not what, though he underſtands it or not. Aſſured as he is of the countenance of thoſe of his cloth, that they will, for the honour and glory of their corps have that ſhameful weakneſs to cry him up above the clouds, he publiſhes a heap of abſurdities which the vulgar admire for want of underſtanding them, and for which *two* or *three* SAGES of his time entertain too much contempt to take any notice of them. Thus the name of that writer will fly from year to year riſing ſtill more and more in fame, and paſs from mouth to mouth for an eminent perſonage in learning. You uſe yourſelves to hear it ſaid, you quote him one from the other's quotation, without having perhaps ever read a word of the original in the work itſelf. It is as *chaff or ſtraw driven before the wind* for many miles together, 'till at laſt entangled in the net of a cobweb a victim to it's own weakneſs, ſhort it ſtops there in it's courſe, and becomes at laſt the prey of

a ſwallow, which makes it ſerve to the conſtruction of a —— —— for her little ones.

But, here, I mean not, after all, to inſult honeſt biſhop WILKINS, who, though perhaps not quite a metaphyſician, in other reſpects had however, I am told, ſome merit, and was, I believe, a good man. Beſides he is no more, let us not diſturb his aſhes. A moody moment, which preys upon me ſometimes, and which I have great reaſons to be affected with, has forced from me that ſally againſt ſome living ignorant coxcombs, who, by mere airs and inſolent acts of fatuity and foppery, trying for many years to point themſelves out to me as the proper objects of my contemplation, have never been but that of my utmoſt contempt.

Let us then return to our object; let us follow another rout than generally is trampled; let us *define* the *word* which conſtitutes the point in conteſt between WILKINS and us. Let us inquire into the true meaning of the word ΦΑΝΑΙ, FARI, and ſee whether it was poſſible for the firſt man to be created with a language infuſed, and whether it was even in the power of GOD, or not, to create him ſuch.

Nobody offers to deny, and it is an axiom received in philoſophy, that GOD cannot make a ſtick without two ends: or, that the paſt had not been. By the ſame force and form of argumentation, could we not prove that it was not in the power of GOD to create a man with a language innate, and that it was phyſically impoſſible for the firſt man to ſpeak ſuddenly as ſoon as formed? For, what is TO SPEAK, but to expreſs or communicate our thoughts and affections, by a certain ſeries of diſtinct articulate ſounds, methodically uttered, and rationally united into words? Now what thoughts, what affections, what ideas in ſhort, could that man have, who was juſt iſſued from the hands of his creator?

tor? Ideas in man can be but εἰκονα (*copies*) or ARCHETYPES (*originals.*) As for the COPIES, the firſt man, at the moment of his receiving the breath of life, was certainly ſtruck but by very few, as he could be ſmitten but by ſome imperfect perceptions of the ſeveral objects which he could collect and embrace at one ſcope. ORIGINALS ſtill leſs had he; ſince he could certainly make no ſort of compariſon between the ſeveral diſtinct objects which ſtood before him, draw no deductions from their different ſhapes, forms, ſtructures, appearance, uſe, qualities, homogeneous or heterogeneous properties, &c. and hence form a judgment in his mind about them. All this was impoſſible to him becauſe he had no general knowledge. Knowledge comes from trial and experience: and, trial and experience ſuppoſe neceſſarily a lapſe of time. Now, there was none, and could be none yet for ADAM, at the moment of his creation, at the inſtant of his firſt breathing life and opening his eyes to light. GOD might undoubtedly endow man with as ſuperiour an acuteneſs of underſtanding and intelligence as he pleaſed, and as we can imagine; equal to that of *Angels* if you will; and we ſhall even readily ſuppoſe that GOD effectually did endow him ſo. But, he COULD NOT give him infuſe intuitive knowledge, without breaking through the laws of *humanity* in him: I will ſay more; without annihilating the laws concerning *creatures*, and deſtroying the bounds between the finite being; and the Infinite: in ſhort without making man equal to himſelf, another GOD. And, certainly, it is out of the power of GOD to create his fellow, that is to ſay a Being as perfect as himſelf: and whoever ſays create, ſays finite; who ſays finite ſays imperfect; and, THE BEING OF ALL PERFECTIONS CANNOT MAKE ANY THING PERFECT.

It is then evident that ADAM could not abſolutely ſpeak, becauſe ſpeaking ſuppoſes thoughts; thoughts judgment; and judgment would have required in him an abſolute knowledge of what ſurrounded him. And that ſort of knowledge

knowledge he neither had nor could have. Senſations he had certainly; firſt, he had that of his own exiſtence; next to that ſenſation, by a particular favour which his innocence made him then worthy of, and which our wickedneſs has ſince blunted in us, he enjoyed a full and pure ſenſation of the exiſtence of his MAKER, of his preſence, and of his owing to him his actual exiſtence, &c. That ſtamp was in him coinſtantaneous with his firſt breathing. But nothing elſe. Nor even could he be conſcious of his faculty of uttering any kind of ſounds whatever; and when it is ſaid that GOD ſpoke to him; it neither was, nor could be, by means of certain articulate ſounds which ſtruck the tympanum of his ear, but by that power GOD has, and exerciſes ſometimes within us, to raiſe affections, thoughts, and ideas in our mind, which have no connexion or the leaſt *tangence* (if I dare uſe the word) with any ſounds whatever. It was by virtue of that ſame mechaniſm of our ſtructure which makes us experience, when we are in the moſt perfect ſtate of reſt and repoſe, ſituations and thoughts which affect us as powerfully as if they were acted when we are perfectly awake. Thus in his heart, by ſuch and ſimilar motions, he anſwered alſo his creator, and the whole was in him, both actively and paſſively, tranſacted by a mere and pure modification of his ſoul, without the leaſt exteriour appulſe on his material organs, whence that modification could take it's ſource.

All this is concordant with the characters of the divine eſſence; the other was not, becauſe it is ſelf evident that GOD cannot inveſt the *finite* with the attributes which characteriſe only the *Infinite*. And the utterance of articulate ſounds, as ſigns of thoughts, requiring neceſſarily the gradual and ſucceſſive proceſs of perception, conception, compariſon, deduction, and judgment, all which ſuppoſes lapſe of time, GOD could not then infuſe in his creature that intuitive knowledge without the medium of that regular proceſs,

proceſs, unleſs he had made him EQUAL to HIMSELF, WHO is the only BEING who embraces all things, and views them at once, in all their poſſible properties, without diſtinction of time and without *judgment*; becauſe it is incoherent with the attributes of the divine ESSENCE to form any judgment, ſince all things are contained in him, in all their poſſible forms from the beginning to ages to come, for ever and ever.

The conſequence of all this metaphyſical reaſoning is then that SPEAKING, in man, is abſolutely an ART; not a gratuitous gift: which ART had it's time of infancy and rudeneſs, and paſſed ſucceſſively through all the ſteps and gradations of perfectioning, as ſinging, dancing, ſwimming, ſhooting, angling, &c. The proof of this aſſertion lies even in the very contexture of our words, when examined ſingly from the moſt ſimple *interjection* to the moſt complicated part of ſpeech, as a moment's reflexion and obſervations on the ſubject will eaſily demonſtrate it to us. Whoever then conſiders analytically the compoſition of our words expreſſive of corporeal objects, or of impreſſions made upon our material ſenſes, cannot help diſcovering at once that it is always by imitation (ονοματοποιια) of the noiſe of thoſe objects that man has endeavoured to convey their idea; and that, with reſpect to intellectual objects, man never attempted to convey their idea by any other method, but by metaphores, by alluſions, by compariſons, in ſhort, in uſing words already coined for conveying the idea of ſome known material objects, with which the intellectual ones ſeemed to admit of ſome aſſimilation.

It is in the nature of the animalty to be propenſe to imitation, and each claſs of that kingdom ſhares with man a greater or leſſer, but always proportionable, degree of that aptitude, or diſpoſition to imitation. Of all the brutes, the ape and the beaver vie moſt with man in many reſpects; but

but this laſt has received from Nature ſuch a conformation of parts, as gives him the right he enjoys of ſuperiority in all his faculties over all the other animals of the creation. It is to that neceſſary ſuperiority which reſults from the conſtruction of his organs, that he owes that ſo remarkable ſkill of imitation, with which he impoſes nouns to every new object, which affects him through the ſenſe of hearing or ſeeing. The firſt and moſt remarkable uſe he is found to have made of that diſpoſition to imitation, called by the Greeks *onomatopeia*, is in the very words which ſerve to deſign his organs of ſpeech, each of which comports in it's conſtruction one of the moſt familiar articulations of that particular organ it is intended to deſign. GORGE, LANGUE, DENT, BOUCHE; *Guttur*, *Lingua*, *Dens*, *Os*, begin, in both languages, with the articulation moſt characteriſtical of the organ they are intended to name or deſign.

From that firſt ſtep, once made and well fixed, every material object which bears any connection with any one of thoſe organs begins of courſe with that ſame diſtinctive articulation which firſt was uttered to deſign it. The *Go* for example (the weaker of *Ko*, and like it a perfect guttural) is known and underſtood as deſigning that particular part of the human body which acts in quality of vocal inſtrument: of courſe every thing which will bear the leaſt relation, near or diſtant, to that inſtrument in any one of his ſeveral functions, muſt and ſhall begin with that very identical articulation, or it's ſtronger if neceſſary. Hence that number of ſynonimous words vulgar, low, trivial, and decent which are found to expreſs the ſame idea, ſuch as *Gollet*, and *Goulet* two old words for the pipe; *Goſier* a modern one for the ſame, *Goulot* the neck of a bottle; *Gaviot* a popular word for the throat; *Jabot* (by the change of *Go* into *Jo*, as it is found in *Garden* and *Jardin*) the maw, or crap of a bird, or any one of the feathered animals; *Gave* another more common for the ſame; whence *ſe Gaver* a popular and low word for

to eat one's belly full, (as if it meant as high as the throat;) *Gouleé*, a large mouthful; *Goinfre*, *Gouliafre*, *Glouton*, *Goulu*, a glutton, a greedy gut; *Goinfrer*, to eat voraciouſly, to gormandize, or guttle; *Gargote*, a dirty, naſty two-penny eating houſe †; *Gargoter*, to ſit drinking ſlovenly, in a dirty publick houſe: *Gargate*, a great naſty gaping mouth, which ſeems to ſhew all the inſide of the guts through the throat; *Geule*, a word devoted to all quadrupeds, except the horſe, to deſign what is named the *mouth* in man; *Dégobiller*, a vulgar expreſſion for to vomit; *Gazouiller*, to warble as a bird, to purl as a ſtream; *Dégoiſer*, literally to chirp; and, figuratively, to begin to prattle, to chatter; then, by a double figure, ſaid of criminals when they begin to confeſs their crimes, &c. *Gaſpiller*, a low word uſed by the baſeſt ſort of people in this laſt ſenſe; *Goût*, the taſte, and the ſenſe itſelf of deguſtation; *Goûter*, to taſte, to reliſh, &c.—Such are part of the words which have been formed upon occaſion of the Go having firſt been adopted (as the moſt competent for the purpoſe) to the deſigning of the *throat*, and repreſentative of words acting upon us by the medium of one of theſe two of our ſenſes the *hearing*, or the *ſeeing*; ſuch is again *Glouglou*, the noiſe which a full bottle makes in emptying itſelf, a word totally formed by *onomatopeia*, or imitation of that noiſe; whence, by another imitation *Gargouiller*, a cook's term to expreſs the noiſe which melted butter, or any other ſuch liquids make, in boiling over the fire after any thing like onion, parſley, or meat, has been thrown in; in ſhort, to ſimmer.

Then; by ſurveying the ſhape, or form, of certain other objects and comparing them with all thoſe already known and denominated. *Gouffre*, a deep abyſs in the earth and *Golfe*, a Gulph, have been deſigned by a certain diſtant

† Like thoſe in cellars, which adorn both ſides of Broad St. Giles's.

and far-fetched aſſimilation, apparently found between them and the *throat*, &c. &c. and ſo on for millions of other words.

Now we muſt attend to the following fundamental principle. Objects cannot be named but by the principal, or by the acceſſary idea they convey. The principal is their uſe, utility, purpoſe, or fitneſs; in ſhort, their interiour, natural, peculiar and conſtituent qualities. The acceſſary is their form, ſhape, configuration, colour, &c. in ſhort, their exteriour, accidental and outward ſtriking qualities. Now, theſe laſt are always the firſt which ſtrike us in objects already extant, and which are independent of us; ſeldom the others. On the contrary, in objects of our own conſtruction, ſuch as tools and utenſils, the former is the idea we endeavour to convey by the name we give them. Hence the neceſſity of naming or deſigning thoſe of the ſecond claſs by ſome ſort of compariſons and alluſions with other objects, with which we can imagine they bear any kind of near, or diſtantly related, affinity or aſſimilation; conſequently by words which convey no other image in our mind but that of their forms, and deſign them by their acceſſary qualities only. Hence again the neceſſity of naming and deſigning the others, (thoſe of the firſt claſs) by their proper and principal qualities: which produces another ſort of denomination more juſt, as it points them by their eſſential and conſtituent properties. Thus, for a final example of the whole, a *roller* from *to roll* (in French *rouler*) is deſigned and named by it's eſſential and conſtituent property; it's name conveys it's principal idea at once, none of the acceſſary ones ſuch as to be of iron, ſteel, ſtone, &c. on the contrary *Anima* (the ſoul) from Ανεμος, (in French † *Ame*,) is deſigned and named in thoſe

† Having, for theſe many years, entertained a certain opinion on the etymology

three languages from the *form* only, under which it offers itſelf to our imagination, through the medium of our material ſenſes, namely *flatus*, a *wind*, a mere *breathing*.

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mology of the French word *Ame*, which has ſuffered no ſort of impairment from my ſubſequent ſtudies, but gained on the contrary a great deal of corroboration from my later diſcoveries in the ſyſtem of languages: I cannot forbear mentioning here ſome of my conjectures on that ſubject, as they will ſerve in time to clear up ſome difficulties which have not hitherto been well enough underſtood.—The French word *Ame* does not come, as many have imagined from the Latin *Anima*, but immediately from the Greek Ανμα: and my reaſon, for thinking ſo, is the broadneſs of the ſound *A* in that word, which is the ſame as that of the French exclamation *Ab!* which exclamation is itſelf identically the ſame, in power, as the Engliſh word *Awe*. —Now this obſervation leads me naturally to recal to my mind, that there has been a time when the H (Hῆα) was nothing more than a ſign of aſpiration with the Greeks, and when they uſed to write HEKATON, HEPOΔO, HOΔOI, and even THEOS, for ἑκατὸν, ἑρῴδου, ὁδῳ, θεος, &c. and that on the *Farneſian Columns*, we read ſtill HO ΕΣΤΙΝ for ὁ ἐστιν.— To this recollection I add again that in the old French we uſed to ſpell *aame*, *aage*, &c. and to double thus every ſound, of which we had a mind to indicate the protraction in it's utterance. This method of geminating the long vowels, in order to diſtinguiſh them from the ſhorts, ſeems to have been much in uſe among the ancients, and Vossius brings ſeveral examples of that practice, in the Latin language; ſuch as *amaabam*, *naatam*, *ree*, *ſeedes*, *ſanctiſſimiis*, *mariinas*, &c. A ſpelling, the propriety of which cannot be doubted if we reflect a moment on the nature of a protracted ſound, which is the ſame as *twice* that ſound.—Now there is ſo much ſimilarity between the protraction of a ſound, and an aſpiration placed after that ſound, that we have placed nothing elſe after the ſounds *a*, *e*, *o*, (when we have uſed them as exclamations) to expreſs their protraction, and we have ſpelled them *ah! eh! oh!* which anſwers to the ſounds of thoſe three figures in *Flâme*, and *pâme*; *Fée*, and *née*; *Côme*, and *dôme*, &c. —Again, what is an aſpiration but a breathing; what is a breathing but a protraction of a precedent ſound? And what can better repreſent that power than a Ho, or an E mute, taken in that ſenſe in which it is underſtood in French, that is to ſay of a feigned attempt to form a ſound which is ſuddenly ſtopped at it's birth? All theſe conſiderations being well weighed together, it reſults then that there has been, in the ſyſtem of ſpelling of our anceſtors, a perfect ſimilarity between the reduplication of the figure of a ſound, a Hō and an E mute: and that they have indiſcriminately uſed either, according to circumſtances, as being perfectly indifferent in themſelves.

This point of criticiſm on the real method purſued by man in the proceſs of impoſing names both to material and intellectual objects, being thus elucidated it reſults; 1ſt, That ſpeaking is abſolutely a human art, not a divine gift; which art, like that of ſinging, has had it's time of rudeneſs and undigeſtedneſs, and by little and little received various degrees of concoction and poliſh in *ratio* of the increaſe of

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So that according to them, *aam*, *abm*, and *aem*, with the *e* obſcure before the *m*, muſt have produced in antient times, the ſame pronunciation as is now conveyed by the modern ſpelling *ame*; and ſo of the above five other words and all ſuch.—It will be impoſſible, if we reflect ever ſo little on this ſubject, to refuſe giving credit to this conjecture, if we conſider we have really many words in the language, at the end and in the middle of which there are ſounds which ſtand protracted by no other virtue but an *e* mute, ſuch as *vie*, *née*, *due*; *prierai*, *créeras*, *tuera*, *duement*, *nuement*, &c. and ſome of which a few writers have, but very lately, begun to write *dûment*, *nûment*, *prîrai*, *tûra*, &c. &c.

Whence I conclude that the French word *Âme* has been directly drawn from the Greek, not when ſpelt like the modern αημα, but when ſpelt like the antient AHMA: in which ſpelling this H has, by the firſt coiners of the word, been probably conſidered like a mere aſpirate, and not, as of late, like a *e* grave or long; and therefore not as a diſtinct and ſeparate ſound from the Αλφα.—And now we have got by this illuſtration the diſcovery of the true origin of the French *e* mute, and of it's affinity with the H*o*, both in form, and power. In *form*, becauſe it is in ſmall letter, what the E is in capital, which is the half of H, ſince it is formed of two E reverſed thus EƎ, and joined into one, by the clipping of their upper and under ſtrokes thus ⊦⊣. In *power*, becauſe being expreſſed by nothing but a dead breathing, or ſoft aſpiration after another ſound, it produces a forcible protraction of that precedent ſound, than which the H*o* could do no more if it were there, and ſo much as which, as we have ſeen, it really does whereever it is employed.—We have alſo got by this illuſtration on the etymology of the word *áme*, a ſtronger and additional proof of the H*o* being the great *Ocean* in which all *ſounds* and *articulations* come to loſe themſelves, and the point, from which, as of a point of union, they ſpring out again in a divergent direction, to return in again by a continual ſucceſſion of dying in, and ſtarting out, as has been intimated already page 20th, of this ANALYSIS.

needs

needs, wants, and reciprocal aſſiſtance which aſſociation neceſſarily brought with itſelf; and in proportion to the intimacy of that aſſociation. It reſults again that thoſe indigeſted words (the true roots of thoſe which exiſt in all languages) were few, all monoſyllables, or diſyllables at moſt; all articulations, and though it will appear impracticable to modern Grammarians, I will add even diveſted of all *ſounds* or *vowels*; becauſe in fact all thoſe words being imitative of a noiſe, muſt abſolutely have produced an *articulation*; which articulation was the chief ſtriking character of the image; the ſound, which ſupported that articulation, being perfectly indifferent and intirely unnoticed and unregarded by the utterer, who had not even any idea or conception of this at the moment of his producing the *articulation*, image of the noiſe.

For a proof of this aſſertion, I ſhall not call in the Hebrew; ſince the madneſs of moderniſm, and *Houbigantiſm*, has prevailed ſo much as to diſtort the language, by not conceiving that any one could exiſt, the figures, or letters, of which contained not vowel-characters cut, ſhaped and formed ſo as to make an agreeable mixture at the ſame time with the conſonants. But I will call in the *Chineſe* about which no diſpute can ariſe: ſince, having no alphabet to trace on paper it's written voices, theſe are left to any one of the other Nation's care to trace them, with their proper or borrowed figures, as they pleaſe, and after their own way. There we find, according to all accounts, and among others that which l' Abbé FOURMONT gave us, that " 1, *Voces ſunt monoſyllabæ omnes*; 2, *à conſonâ incipiunt omnes, à vocali nunquàm*; 3, *Nunquàm etiàm* " *in conſonam deſinunt. Nunquam ergo reperies nec* af, ef, if, " of, uf, *nec* pal, pel, pil, pol, pul, &c. This furniſhes a ſufficient *proof* of the ſyſtem advanced in this CANON, on the real nature and quality of a *ſimple* and *true* ſyllable, which, according as it is repreſented in it, is the true character of that of the firſt original language, which

which man ſpoke when in a ſtate of pure nature. A character which the Hebrew has loſt, and perhaps never had, if we truſt to all the ſenſeleſs arguments, which the two controverting parties (the Maſorets and the Maſclevians) have produced in ſupport of their equally erroneous ſyſtems. And a character which all the languages of thoſe ſavage Nations, which inhabit the South America, are found to carry with them in all their words.

To confirm this I take the firſt which comes into my hands without choice. It is a grammar of the language of the *Galibis*, a Nation which inhabited formerly the iſland of Cayenne, and who were then, and are now ſtill ſpread all over the Guyana as far as the river *Oronoko*. It is pity, I muſt confeſs, this grammar was not drawn up by a man perfectly acquainted with an unprejudiced knowledge of the true and fundamental ſyſtem of languages, and that it was not founded on thoſe general principles which we have endeavoured to eſtabliſh in the foregoing ſheets. But, ſuch as it is, I will extract a few words from the dictionary of that language juſt as they offer themſelves, and which, as imperfectly diſpoſed and ſpelled as they are, will however ſufficiently prove what I have laid down as rules.

A few words drawn from the *Galibi* language.

French ſpelling.	*Engliſh ſpelling.*	*Tranſlation.*
OUOLI-OUOLI,	Woli-woly,	*a pair of bellows.*
RAPA-RAPA,	Rapa-rapa,	*a land-turtle.*
RAPOU,	Rapoo,	*a knife.*
SABI-SABI,	Sabi-Sabi,	*a marſhy land.*
POUPOURONE,	Poopooroney,	*fifteen.*
POURONE,	Pooroney,	*a girl.*
SARABADO, Cera-bado,	Sarabado, Serabado,	*farewel.*
SEBEGACE,	Sebegacey,	*to ſell.*

SAOUAR,

SAOUARI,	Sawary,	*an almond tree.*
NANA, Yayaoua,	Nana, *Yayawa*,	*an ananas*, or, *pine-apple.*
KOUROUPITOU-TOUMOU,	Kooroopitootoomoo,	*a ſort of wood called in French* boulet-de-canon.
COUROUBARA,	Cooroobara,	*gun powder.*
BOUROU-BOUROU,	Booroo-booroo,	
COLOLETA,	Cololeta,	*a candle.*
BOUTOU,	Bootoo,	*a wooden club.*
BOUTOU BOUTOULI	Bootoo bootooly,	*iron, nail, key.*
CABO, Capou,	Cabo, *Capoo*,	*ſkye, cloud, heaven.*
CAPORONE,	Capooroney,	*formerly.*
CAPOUROUME,	Capooroomey,	
&c. &c.	&c. &c.	&c.

This is enough to anſwer our purpoſe, and to ſhew that pure, natural and uncultivated languages have all their ſyllables beginning with conſonants and never with ſounds, all ending with ſounds and never with conſonants. Such ſyllables are abſolutely in nature, and are therefore properly denominated, in the CANON, *ſimple* and *true* ſyllables.

Now, in the caſe before us, I cannot puſh the obſervation ſo far as I could wiſh, and as perhaps it might go, for want of having a competent knowledge of the language of the GALIBIS. The grammar, I poſſeſs of it, is ſo imperfect that there is neither plan, nor ſyſtem, nor method in the author; or elſe he would never have ranged under C, K, and Q, words beginning with the ſame articulation, and thus made three liſts of words, which ought to be all under one, ſuch as QUACHI a *fox*, KARAPA a *tree*, CONOBO the *rain*; which, in ſpeaking, are all to come under the ſame auricular titillation K*o*, thus, KASHY, KARAPA, KONOBO. Neither can I then juſtify the number of ſyllables of their words; ſome of which, as may be obſerved, are of five and

and ſix ſyllables. I conjecture only, and it is indeed but a conjecture, that theſe words and the like may be formed by the union of ſeveral ſimple ones together, and are therefore compounded words, ſuch, to make myſelf underſtood, as are among us all our polyſyllables, and for example *perplexity* which, though expreſſive but of one ſingle idea, is nevertheleſs compoſed of three words, and is therefore a *periphraſis*, a true circumlocution. And indeed we find in it *per* a Latin prepoſition which expreſſes a full, compleat and ſupreme, therefore the higheſt, degree of quality in things: *plex* another Latin inuſitate old root, whence they have made *plicare* to fold; and *ity* an Engliſh termination parallel to the French *ité*, both borrowed from the Latin *ſtas*, *tas*, *itas*, three terminations uſed to characteriſe all the abſtract ſubſtantives implying fixity and ſtability, and drawn from the old Celtic, and organic root, STA, which has been that of the Latin verb *Stare* whence *ſtatus*, *ſtate*, *poſture*, *ſituation*, *condition*.

I ſuppoſe then that ſomething of this kind muſt be the caſe in thoſe long polyſyllables of the GALIBI language; and I only ſuppoſe it indeed. Therefore without proofs I would not by any means engage others to believe of this more than they will find themſelves inclinable. But what I do not ſuppoſe, and which is eſſential and ſelf-evident, is the little regard the GALIBIS pay to ſounds as may be inferred from the monotony of moſt of their polyſyllables, in which you find but two ſounds, and ſometimes one only, uſed to utter and ſupport all the articulations of their longeſt polyſyllables; as *Karapa*, *Konobo*, *Bootoobootooli*, *Raparapa*, *Sabiſabi*, &c. As the GALIBIS do not ſtudy harmony, fluency, cadence, long and ſhort ſounds, &c. attention among them is paid, as we ſee, to nothing but the chiefs and only true conveyers of ideas, and theſe are for them, as for all Nations, the *articulations* only, vulgarly called *conſonants*. Therefore that ſyſtem, as we may obſerve and conclude from all which

we

we have ſaid and compiled on this ſubject, is the real, invariable and fundamental ſyſtem of Nature, againſt which nothing rational can be urged, and which muſt be our guide in the inveſtigation of the true principles of the Analyſis of the ſpelling of languages in general, and of that we are now treating of, the FRENCH, in particular. And ſo much for what concerns *ſimple* and *true* ſyllables.

As for *compounded* and *falſe* ſyllables, what we have to ſay, in order to illuſtrate that point of criticiſm cannot be very long after the full Analyſis we have given of what regarded the others. Now is the time and place of admitting that judicious remark of Mr. DUCLOS * of the FRENCH-ACADEMY, which diſtinguiſhes the ſyllable into two ſpecies, the *real* or *phyſically* ſo, and the mere cuſtomary ſyllable. Wherefore I beg leave to introduce here what he ſays on that ſubject, as it agrees perfectly with my opinion with reſpect to it's principles; "A ſyllable," ſays he, "being a compleat "ſound, may be formed either with *one* ſingle vowel, or "with a vowel preceded by a *conſonant* by which it is "modified. *Ami* is a word of two ſyllables; *a* alone forms "the firſt, and *mi* the ſecond.—To diſtinguiſh the true ſyl-"lable, we muſt obſerve that whenever ſeveral contiguous "conſonants are heard in a word, there are as many true "ſyllables phyſicallY ſo, as there are conſonants heard, "although no vowel be found written after each conſonant; "pronunciation ſupplying an *e* mute, the ſyllable becomes "true for the ear, while the cuſtomary ſyllables are "reckoned only by the number of audible vowels, and "which are poſitively written. Such is what makes the "difference between the *true* ſyllable phyſically ſo, and the "mere *cuſtomary* ſyllable. For example *armateur* is a word "of three *cuſtomary* ſyllables, and of five *true* ones, be-

* Remarques ſur la Gram. gén. & raiſonnée, p. 26, *& ſuiv.*

" cauſe an *e* mute muſt be ſupplied after each *r*; and we " neceſſarily hear *aremateure*. *Bal*, is *cuſtomarily* a mono- " ſyllable, and *phyſically* a diſſyllable. *Amant* is both *cuſ-* " *tomarily* and *phyſically* a diſſyllable; and ſo is *Aimant*, be- " cauſe *ai* ſtands there only for *è*, and we hear but one " vowel.".

This remark of our author falls only, as we ſee, on the ſecond member of our CANON, and is a very juſt remark; ſince, as we have ſufficiently proved before, in ſpeaking of our *ſimple* and *true* ſyllables, Nature is totally repugnant to a ſound cloſed and terminated by an articulation, ſuch as are *ar* and *teur* of the word *armateur*, and all ſuch like words. But, whoever reads this obſervation, will naturally object how is it then that there are now ſo many ſyllables of that ſort? The *corruption* or *improvement* of ſpeech, juſt as you will chuſe to call it, brought on by degrees that ſort of ſyllables, by deſtroying inſenſibly the ſounds which were after them. For, from the heavy treading of all thoſe diſtinct ſyllables which made the ſpeech equal, monotone, flat and uniform, and much after the way of thoſe *crotchets* in an accompanying baſs which are ſet all on the ſame tone for ſeveral meaſures together, and which was owing to the ſtiffneſs of the hinges on which the organs play'd, habit of utterance introduced inſenſibly a greater facility and readyneſs in the motion of the organs, which brought firſt a greater cloſeneſs between the ſyllables, then an unequal quantity of duration among them, (perhaps occaſioned at firſt by a certain cantation) and at laſt the total deſtruction of ſome ſounds, which threw the conſonant of that ſound back upon the precedent, and made it appear as a cloſure of that ſound, and a vowel between two *conſonants*. But though now neceſſarily and unavoidably practiſed, we muſt not forget that inſtitutionally and originally it is totally repugnant to Nature, and to the original ſyſtem of languages.

But

But to return to our object and demonſtrate to the eyes the ſource and origin of thoſe ſounds between two articulations, ſuch as they now ſeem to be admitted in all the European languages, and were already in the Greek and Latin, we think a few words collected promiſcuouſly from all thoſe ſeveral languages juſt as they ſhall occur to us, will be of no ſmall ſervice in helping the imagination to conceive that proceſs of gradual increaſe of ſwiftneſs, and volubility in the articulating powers of man.

A List of contracted Sounds.

Πέρα	*whence*	Per.
ἐρημίτης	*whence*	Hermite.
γαλακτοφάγοι	*and*	γλακτοφάγοι *quilacte-victitant*
ἐλάσας	*and*	ελσας *profectus.*
βαλανεῖον	*whence*	Balneum.
παλάμη	*whence*	Palma.
γαλος	*whence*	Gloſs.
ἐγένετο	*and*	ἔγεντο *fuit, factus eſt.*
ἔπελε	*and*	ἔπλε *erat.*
Audaciter	*whence*	Audacter.
Calidum	*whence*	Caldum.
Lamina	*whence*	Lamna.
μελὶ	*whence*	Mel.
ἐσί	*whence*	Eſt.
τίποτε	*and*	τίπτε *cur.*
ὀπίσωθεν	*and*	οπισθεν *retrò pone.*
κορώνη	*whence*	Cornix.
ἀλώπαξ / Ϝαλώπαξ	*whence*	Vulpes.
Dice, duce, face, fere;	*whence*	Dic, duc, fac, fer.
Cheminee	*whence*	Chimney.
Perurio	*whence*	Prurio.
Garden	*whence*	Gardner, &c. &c.

and ſo ten millions of other words in all languages, all the ſavage ſorts excepted. Such is the true and the only cauſe of the *e* mute, or dead ſound which muſt be ſuppoſed to follow every conſonant ſo placed as to cloſe an immediate preceding ſound as in Mr. DUCLOS's example, and agreeable to his above mentioned obſervation. But it would be a great vice in the pronunciation of any body, ſhould the leaſt ſpark of that *e* mute be made ever ſo little ſenſible; and the exertion of the ſpeaker muſt tend abſolutely and be turned, to it's entire deſtruction, and to the moſt quick and ſharp affixion and adherence of the conſonant or articulation, (from which time and volubility of ſpeech have taken away the bearing ſound) to the anteriour one. This is a neceſſary rule in the French language, which admits of no exception whatſoever. And I could have wiſhed that Mr. DUCLOS had given us that additional remark with reſpect to the *bel uſage*. It might have prevented the abuſe I have ſo often ſeen illiterate petty-foggy-teachers making of his obſervation in this caſe, to authoriſe their *Gaſconne* pronunciation.

But now, *à propos* and *en paſſant*, I muſt beg to know whether the whole context of theſe remarks and inquiſitions on the real and natural conſtitution of ſyllables and words, in languages in general, does not prove entirely deſtructive of the whole ſyſtem of the MASORITES, and their ſectators? Whether it does not ſet in the moſt perſpicuous point of light the modernism of their inventions, with reſpect to their preſent adminiſtration of the vowel points? Whether it does not prove now quite heterogeneous with that originality and antiquity in which they would have us conſider the Hebrew? Such a criticiſm grounded on an impartial examen of the nature of things in themſelves, muſt without doubt be preferable to all the ſcolding, the clamorous, low and mean injuries which the contending parties have, for theſe two centuries paſt, made it their buſineſs to beſtow one on another, without ever touch-

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ing the great point of the queſtion. Here the whole ſyſtem of the MASORITES is found intirely demoliſhed, ſo that *non relinquitur lapis ſuper lapidem qui non diſſolvitur** . But the MASCLEVIAN ſyſtem can notwithſtanding draw no advantage from the deſtruction of the other, nor ſet itſelf upon it's ruins. The ſame arguments which have overturned the one, are as much detrimental to the other. There is then no room left now, τοις φιλεβραιοις, to ſtile them in their own way, (for they would think it a great affront offered to them if they were ſtiled in the vulgar tongue by the plain name of *Hebrew-partiſans*,) but to give up the point of the *antiquity* of the Hebrew-language, and it's claim to be the original language of ADAM, and that in which GOD HIMSELF dictated his law to the *inſpired writers*, &c. or to give up that of there being any vowels at all, either among the 22 figures which compoſe it's alphabet, or according to the ſyſtem of the Maſorites. For it muſt now remain for conſtant, and we hope we have proved it to a demonſtration, 1ſt, That the *ſhevas*, both of the *quieſcens* and *mobile* ſpecies are abſolutely incompatible with an original language; 2d, That to conſtitute a truly original language, every conſonant muſt have it's own bearing ſound after it, and not ſhift with one ſound only for two conſonants; 3dly, That ſuch a quantity of different ſhades of ſounds as the 14 or 15, which are found in Hebrew by means of the vowel-points, is totally incompatible with one original language and can be the property but of a every poliſhed and modern one, and ſuch as are now moſt of the European; 4thly, That the Hebrew's ſiſter, the *Arabic*, does itſelf at this time make uſe of no more than three ſounds anſwering to our *a*, *i*, *o*, and that almoſt all the Eaſtern languages, even the preſent Turkiſh, make uſe but of very few ſounds. 5thly, And laſtly that thoſe characters which have been aſſigned to be

* MARC. xiii. 2.

the

the true and only criterions to judge of the antiquity and originality of a language ſtand proved and demonſtrated by the example of the *Chineſe* and *Galibi*-languages, and might perhaps ſtill be much more amply evinced by a cloſer examen of a great many more of the languages ſpoken by the ſavages of America.

Let us then now conclude the *Proofs* of this CANON by ſome French examples, both of the *ſimple* and *true* ſyllables, and of the *compounded* and *falſe* ones. The *ſimple* and *true* ſyllables are the following, and ſuch like; m*a*, t*a*, ſ*a*; l*e*, d*e*, n*e*; n*i*, ſ*i*, f*i*; r*a*-m*é*, l*a*-v*a*, f*i*-n*i*, p*u*-n*i*, v*e*-n*u*; c*é*-l*é*-r*i*-t*é*, d*é*-f*i*-g*u*-r*é*, f*é*-l*i*-c*i*-t*é*, l*é*-g*é*-r*e*-t*é*, ſ*é*-c*u*-r*i*-t*é*, v*o*-l*a*-t*i*-l*i*-t*é*, m*o*-n*o*-p*o*-l*i*-ſ*e*-r*a*, &c. The *compounded* and *falſe* ſyllables are the following and the like; f*er*, m*er*, ſ*ec*, d*ur*, f*il*; cr*i*, pl*i*, tr*i*-pl*a*, tr*a*-f*ic*; tr*ic*-tr*ac*; *arc*, p*arc*, p*orc*; ſpr*ots*, ſplé-né-t*ique*, ſtr*a*-t*a*-g*é*me, &c.

CANON XIX.

FIVE are the various ſorts of ſyllables, which are now to be diſcovered in modern languages, according to their actual ſituation.—1ſt, Syllables compoſed of one pure ſound.—2. Of one ſound *opened*, or preceded by one ſingle articulation, without any after.—3. Of one ſound *cloſed* or followed by one ſingle articulation without any before.—4. Of one ſound both opened and cloſed by one ſingle articulation; that is to ſay between two ſuch articulations, and having ſuch a one both before and after.—5. Of a ſound accompanied by ſeveral coaleſcing articulations, either before only and none after; or after only, and none before; or thus accompanied both ways at the ſame time.

PROOF.

P R O O F.

We have already proved, in the obſervations on the precedent CANON, that the firſt words of the original language of man, can have been nothing but monoſyllables beginning and never ending by an articulation. Such is the condition in which that language muſt have remained 'till MAN, induced by that natural attraction, which (as MONTESQUIEU juſtly obſerves) any animal experiences at the approaching of another animal of his own ſpecies, and ſtill more prompted and actuated by the interiour charm which the two ſexes inſpire each other with by their difference, found a ſecret ſatisfaction in the reciprocal communication of each other together, which created a ſort of neceſſity to unite and live in ſociety.

No ſooner was that ſociety begun, than ideas increaſed; ſenſations were experienced; and the neceſſity of communicating them, to the object which had occaſioned them, made itſelf poignant. Hence aroſe compariſons, figures, metaphors, &c. by the neceſſity of rendering another ſenſible of ideas which had no corporeal exiſtence; and MAN, putting his brains to the rack, joined ſeveral of his articulations, to compoſe a whole capable of ſtimulating in his companion's mind ſome image of his preſent affection and interior feelings.

As ſoon as this had produced the deſired effect, theſe new coined words were looked upon as the proper expreſſion for that kind of thought, ſenſation, feeling, affection, or idea; and afterwards repeated by others to the ſame purpoſe. Such a ſucceſs could not but encourage others to do the ſame; and no doubt but then, as well as now, ſome did not fail to diſcover more ſkill than others in that art. This,

extending

extending with a rapidity proportionate to the number of aſſociated individuals, to their needs, and to their commerce of mutual aſſiſtance, the ſucceeding children of thoſe who had been the firſt inventors, brought along with them into the world a ſtill greater, and greater deliberation in the playing of the hinges of their organs, in proportion as they were born farther from the time of the invention; and introduced inſenſibly that quick utterance which firſt gave exiſtence to what is called long and breve ſyllables, and by degrees occaſioned the total deſtruction of ſome of them, owing to the impatient deſire of communicating one's thoughts with as much rapidity as they aroſe.

It is then as ſurveyed in this preſent ſtate or condition, as an aſſemblage of words compoſed of ſeveral monoſyllables united together, by maiming, cutting and contracting for the comodity of the ſpeaker, that languages are conſidered in this CANON; and that the preſent modern ſyllables, in their *ſtatu quo*, are analyſed.

To proceed, according as they are ſpecified here, the firſt ſort, *compoſed of one pure ſound*, is ſuch as the Engliſh article *a*, forming by itſelf both a ſyllable and a word.—The ſecond ſort, *compoſed of a ſound* opened, *or preceded by one ſingle articulation, without any after*, is ſuch as the Engliſh prepoſition *to*.—The third ſort, *compoſed of a ſound* cloſed, *or followed by one ſingle articulation, without any before*, is ſuch as the Engliſh pronoun *it*.—The fourth ſort, *compoſed of a ſound both* opened *and* cloſed *by one ſingle articulation* &c. is ſuch as *but*.—The fifth and laſt ſort, ſaid to be *compoſed of a ſound accompanied by ſeveral coaleſcing articulations either before only, and not after; or after only, and not before; or thus accompanied both before and after*, are ſuch as the following *fry*, *cry*; *arc*, *arm*; and *blot*, *ſilk*, *ſtorm*, *ſtrips*, &c.

In

In *fry* and *cry*, there are two coaleſcing articulations before one ſound: in *arc* and *arm*, there are two ſuch articulations after one ſound, and cloſing it: in *blot*, you have *two* before, and *one* only after: in *ſilk*, it is the reverſe, and *two* coaleſcing articulations cloſe the ſound, while *one* only opens it: in *ſtorm*, the ſound is ſhut up between four articulations, equally divided, and has *two* of them before, and *two* after: in *ſtrips*, there are *three* coaleſcing articulations before the ſound, and only *two* after.

I cannot conſent to give *ſtrings* as an example of a word compoſed of one ſound, equally preceded and followed by *three* conſonants. My ideas, as a Frenchman, not concomitating with thoſe of an Engliſhman on the nature of that *n*, which ſeems to me more than of a phonocamptick quality, and to be incorporated with the *i*, with which it makes a particular diſtinct ſound, from what it would be if it were alone. If it only alters it, and is itſelf, beſides, really heard diſtinctly in the articulation, as it is in *man*, I have nothing to ſay, and my example bears certainly *ſix* real *conſonants* or articulations. But if it is ſo incorporated with the *i*, as not to be diſtinctly audible; the example does not contain more than five articulations, three before, and two only after, the ſound.

It is the ſame with *ſtrength*. This word is generally brought as an example of *one vowel* againſt *ſeven conſonants*, and I cannot find any ſuch thing in it. That there might be, according to my judgment, *ſeven* real articulations in this word, it ſhould be the contraction of this, *ſeterenegetehe*. Now, it is well known, firſt, that the Engliſh *th*, though two letters in ſhape, is but one in meaning; ſince it is the real Θ of the Greeks, the ת of the Hebrews, and the þ or ð of the Saxons their anceſtors: In all theſe languages one ſingle figure has that power which they, ſo wrongfully, expreſs by two inſignificant ones, while they had ſo good an

epiſem for it, in þ and ð, at their diſpoſal. Therefore the *t* of this *th* is not a *t*, the *h* is not an *h*, but both together are one articulation, and, what ſhould be called a THo, which though conſiſting of two figures in ſhape, ſtand but for one only in meaning. Inſtead of ſeven conſonants, they are then reduced to *ſix* already.

There is again now according to my ear (which is, I do not doubt, a very bad Engliſh ear,) no *n* in this word. Becauſe that *n* ſeems to me ſo much incorporated with the *e* as to make but one ſound with it, which is not that which an *e*, or any other figure of the alphabet, could produce. Conſequently, I take it for a particular ſound expreſſed by *two* figures in ſhape, which are worth but *one* only in meaning. So that the *e*, there, is not an *e*; the *n*, is not an *n*; but both together ſtand for a ſound, for which no figure can be found among thoſe of the alphabet. There is then to me, in the word *ſtrength*, but *one* ſound *en*, preceded by *three* coaleſcing articulations *ſtr*, and followed by *two*; namely *g* for one, and *th* for another.

I would not have any body imagine that my intention in making the above *Analyſis* of the two Engliſh words *ſtrings* and *ſtrength*, after my way, (as a French-man) is, that my mode of doing it ſhould be conſidered as a law to abide by, and to be received as the true principles on which they are to be analyſed by an Engliſhman; far from it. I have already profeſſed myſelf abſolutely inept in thoſe matters, and declared that no man ought to dare to undertake any ſuch diſquiſitions, unleſs he be a native. And among theſe, experience has proved enough, how few are qualified for the taſk, by the wrecks, ſtill to be found on ſhore, of the many who have ventured to ſail for that coaſt. But it was neceſſary, for the advantage of my readers, I ſhould chuſe my examples in the Engliſh language: and, in doing it, I was alſo to take care to pick up ſuch words as could not be any

way

way conteſtable; but might, on the contrary, agree, in their utterance, with the French ſyſtem. By the *Analyſis* of the two other words *ſtrings* and *ſtrength*, I propoſed to myſelf no more, than to ſhew the danger of applying that *Analyſis* indiſcriminately to all ſorts of Engliſh words, for which it is far from being calculated: the Engliſh and the French acting upon *two* widely different principles in their ſpelling, combining, compounding and articulating of words, as I ſhall have, more than once, occaſion to demonſtrate it.

Let it be then well remembered, in regard to this *Canon* as well as to all the following, that what has been ſaid, and ſhall hereafter be ſaid again, in them and about them, always reſpects the French, and nothing but the French. We ſhall not even allow ourſelves the liberty of ſubmitting any of the dead languages to it: as theſe muſt, by any wiſe critic, be conſidered as much more involved in clouds than any of the modern can be; ſince we are deprived, with regard to them, of the opportunity of conſulting their owners.

CANON XX.

The action of the combined typical draughts of ſome modern articulations and ſounds, upon thoſe great deluders and impoſtors the eyes, miſleading the judgment of the writers poſterior to the invention, has ſo much impoſed upon the ſenſes of the generality, that they have abſolutely miſtaken the deep and ſagacious efforts of the genius of our forefathers, in the wiſe, learned and quite mathematical combinations of ſeemingly heterogeneous figures, for the expreſſion of a new and ſuper-additional quantity of oral powers, unknown to the antients. So, that from too erroneous an attention to the mere ſhape of the types, and too blameable a negligence of the new meaning they are inveſted with, (which,

(which, with reſpect to the eyes, might be drawn from their poſition; and, with reſpect to the judgment, from the impreſſion of their utterance on the tympanum of the ear) an innumerable quantity of errors have been introduced in the ANALYSIS of languages.

PROOF.

Three very great, and ſeemingly incompatible, are the defects which attend the collection of figures, now made uſe of by moſt of the modern European languages, for the repreſentation of their *articulations* and *ſounds*, and which is called ALPHABET. That Alphabet is Firſt, *redundant*, Secondly, *deficient*, Thirdly, *dubious* or *uncertain*. The two firſt defects will certainly amply appear in the French language, after an impartial examination of it. As for the *third*, I can anſwer the French have pretty well taken care to provide againſt it. So, that I think I ſhall have very little, if any thing, to do in the matter of juſtifying them on that head. But, in return, the Engliſh ſeem to have ſwallowed as much of it as they could; and may, on an emergency, throw you as many examples of that defect, as any *fifty* languages put together.

The ALPHABET generally uſed now in Europe, and ſuch as we have it p. 7. of this ANALYSIS, is generally known under the name of *the Roman Alphabet*. Whether it be on account of it's being conſidered as having been invented by the very Romans on purpoſe for the Latin language, or, by them borrowed only from other Nations, either in coevality with them, or of a more antient date, is a criticiſm, which it matters not much to clear at preſent, or not, and which I ſee no great neceſſity to enter into at this time. That it expreſſed among them fully and perfectly all the *articulations* and *ſounds* of their language, as the figures of thoſe other languages,

guages, which had characters peculiar to themſelves, do, (or, at leaſt, are ſuppoſed to do) is what it muſt now ſuffice for us to ſuppoſe, and a principle which we muſt certainly lay down as granted; ſince we have not, nor can have, indeed, any notion that, as it is found in the Engliſh * language, different powers were among the *Romans* expreſſed by the ſame figure, nor that ſeveral figures had but one ſame ſingle, and only power.

May I then be allowed, before proceeding any farther, to lay down here the few following propoſitions. FIRST, That in caſe, the *Alphabet* we are now ſpeaking of, had been invented by the Romans themſelves, on purpoſe for the Latin, it is more than probable that it was then perfectly compleat for it.—SECONDLY, That as the Nature of the thing compels us, by all the laws both of Reaſon, and mere common ſenſe, to ſtand intimately perſuaded that the invention of alphabetical types, muſt abſolutely be infinitely poſterior to the oral practice of the *articulations* and *ſounds* they are invented for, and intended to expreſs or repreſent: and, that a language muſt have been in uſe a long while, before it is thought of painting it to the eyes: therefore we ought likewiſe neceſſarily to ſuppoſe the ſame compleatneſs and perfection to exiſt, in the collection of the *epiſems* of every language, which has *characters* or *types* of it's own, and quite peculiar to itſelf.—LASTLY; that if theſe *two* firſt

* The various *ſounds* expreſſed by one ſame *epiſem* in the Engliſh language are fully evinced in the following words. Firſt, the various ſounds expreſſed by *i*, appear in *high*, *quick*, *firſt*, *Sir*. Thoſe by *u*, in *juſt*, *uſe*, *bull*, *but*, *buſineſs*. Thoſe by *o*, in *woman*, and *women*. Thoſe by *oo*, in *wood*, and *blood*. Thoſe by *ea*, in *dead*, *near*, *bear*, *creature*, and *creator*, &c. &c. Thus the various articulative *powers* expreſſed by the ſame *conſonant*, may be found in the following words; Thoſe by *ſ*, in *ſugar* and *ſuſpicion*. Thoſe by *th*, in *thigh*, *thy*, *breath*, *breathe*. Thoſe by *g*, in *gill* and *gild*, &c. &c.

propoſitions

propoſitions be true and allowed, it ſeems as if there would neceſſarily follow this very natural conſequence; *viz.* That the more fit and peculiarly adapted an *Alphabet* is to a certain particular language, the leaſt chance it has, and can indeed have, to ſuit another language; *à fortiori* to ſuit *two*, and ſtill leſs many. So that, in my opinion, what the juſtly celebrated MONTESQUIEU ſays * of the nature of the laws, might perhaps without much impropriety, be applied to the nature of ALPHABETS: *That theſe be perfect, they ought* (like the laws) *to be adapted in ſuch a manner to the people* (or language) *for which they are made, as to be a great chance indeed when thoſe of one Nation can ſuit another.*

Now, this is preciſely our caſe with reſpect to the ALPHABET we are ſpeaking of. Except *two* or *three* letters, which are found more or leſs in ſome of the ſeveral draughts of it, which have been adopted by ſeveral different Nations, it ſtands in our days, the ALPHABET of all the European living languages. Therefore, if it ſuited perfectly the firſt language, for which it was originally invented, (as there can almoſt be no doubt,) is it not the greateſt reaſon for us, why, ſhould we even conſider the matter only in a mere ſpeculation, we ſhould look upon it to be quite as much an inconteſtable cauſe of it's utter inaptitude to ſuit all thoſe modern languages equally well? And indeed, we ſhall be much more amply ſatisfied of it's thorough inſufficiency, when, upon trial and experiment, we find that in reality it ſuits abſolutely none.

Each of them have an abundance of articulations and ſounds, which far exceed, in difference and variety, the limits of the ALPHABET they have adapted. Nevertheleſs, none of them have a ſet of figures invented on pur-

* Liv. I. ch. 3.

poſe.

poſe. They have all choſen rather to be at the trouble of infinite combinations, than at the expence of contriving, at leaſt, ſome new *epiſems* to be added to thoſe of that general ALPHABET, which, in common with ſo many others, they have borrowed from one, the POWERS of which, they are as equally and perfectly unacquainted with, as they additionally are in a mutual ignorance of thoſe of each other.

Thus it is that a like articulation, which happens to be in two different languages, is often combined in two different manners*, without there appearing the leaſt ſhadow of connection between the two combinations; or the leaſt ſign of probability that one and the ſame vibration of idea, could reſult in *two* different minds, from *two* ſuch oppoſite combinations of letters, if it was not one of the moſt principal and leading articles in the ſyſtem of PHILOSOPHICAL GRAMMARS, that all the *articulations*, *ſounds* and *powers* of *letters* are abſolutely arbitrary; and that thoſe powers it pleaſed a particular Nation to aſcribe to ſuch or ſuch a particular ſet of *typical figures*, or *epiſems*, are not binding for another Nation, which chuſes to make uſe of the ſame *ſet*, and to appropriate it to their particular language.

* Who could for example, reconcile himſelf to the identity of articulation reſulting from the French *ch* in *CHat*, and the Engliſh *ſh* in *SHin*: with that of the Italian *c* before *e* and *i* only, as in *CeCità*, and the Engliſh *ch* before any of the vowels, as in *CHarm*, *CHeſt*, *CHin*, *CHop*, *CHurCH*; with that of the Italian *gl* in *foGLio*, the French *ill* in *ſeuILLet*, the Spaniſh *ll* in *LLamare*, and the Engliſh *li* in *peeuLIar*, and in many others of which it would be endleſs and tedious to bring here ſuch an innumerable quantity of examples from all ſorts of languages, thoſe at leaſt, I mean, which make uſe of the ſame *Alphabet* as we do?

But

But now, will ſome ſay, how is it then poſſible that this ſame ſet of figures ſhould at the ſame time be both *redundant* and *deficient?* There is ſuch an incoherence in the ideas conveyed by theſe words, ſuch a contradiction in the terms, that it ſeems impoſſible they ſhould be applicable to the ſame object, and that the ſame object ſhould be capable of admiting both theſe qualifications at the ſame time?—Here it is.

When a language is what is called dead, or rather diſuſed, THEN, it is fixed and determined in all it's parts; that is to ſay, *quoad* it's utterance, phraſeology, and idiotiſms. In it the acceptation of every word is now certain and invariable; it is no more ſuſceptible of extenſion or dimmution in the ſenſe it is taken in.—It is like a flower which, gathered in it's prime, and after Nature has beſtowed upon it all the gifts ſhe deſigned for it, beauty of colours, richneſs and variety of ſtripes, &c. you ſee dried and preſerved in all it's bloom and brightneſs; and which, ſome hundred years afterwards, ſtill offers to the eyes of the curious ſpectator, and the connoiſſeur, the charms it enjoyed, ſome centuries before, when it ſtood upon it's ſtalk, in the garden of it's firſt admirer and preſerver. THEN, all the beauties of that flower are fixed; they can no more receive any impreſſion from time, neither improvement nor injury; they can neither be heightened nor diminſhed, neither brightened nor faded.—Similar to this is the caſe of a dead language. When this is diſuſed, then is the time for all the others to prey upon it; to ſtock their ſtores of words from it; to enrich themſelves, in ſhort, by as many derivatives as they can, the ſenſe of which may ſo much the more eaſily be fixed, and aſcertained, as that of their roots is no more liable to receive any alteration from time, uſe, and cuſtom.

Now,

Now, if Nations ſtopped there, in the borrowing of thoſe words, they might do themſelves a great deal of good, without the leaſt riſk of inconveniency reſulting from it. But the misfortune is, that thoſe borrowings, being neceſſarily always made from reading, and the Reader (who always utters that language, partly according to the little knowledge which may have been preſerved of the true antique mode of articulation of that language; and, when this is wanting, partly according to the notions he has himſelf of the utterance of certain figures in his own language) in order to ſhew his erudition, as well as for the ſake of etymology, generally preſerves the original ſpelling of the root in the derivative he is coining. Now, as the ſenſe of words lies entirely in the *conſonants*, as we have before demonſtrated it *, never alſo does he fail to pronounce, if he can, that *derivative* after the mode of pronunciation of the original, which introduces in his own language a new *epiſem*, for an articulation which had already a character adapted to it before. Thus, for example, K, CH, and QU, in ſuch words as *Kirielle*, *CHorus* and *QUand*, from Κυριε, Χορος, and *QUando*, have been introduced in French, where C alone might have done for them all, and was already inveſted with the ſame power as is aſcribed to them. Thus has been introduced PH in ſuch words as *PHiloſoPHie* from φιλος and σοφια, when F might have done the ſame ſervice, and had already the ſame power; and thus, in ſhort, have been many others introduced.—Hence, then, and hence alone ariſes that *redundancy* complained of in the figures of the ALPHABET; while, at the ſame time, it's *deficiency* is, in other circumſtances, no leſs ſtriking, and is marked with the ſtamp of ſcarcity, nay, of poverty and real indigence; ſince the number of real diſtinct *articulations* and *ſounds* contained in the French-language, amounts to almoſt double that of

* CANON I.

the figures contained in the whole *Alphabet* intended to repreſent them.

Thus it is that while ETYMOLOGY was multiplying the *epiſems* of certain powers, and creating, among the figures of the *Alphabet*, troubles and diſturbances, by giving birth to an unneceſſary number of characters to repreſent them, ſome other powers were left without one ſingle ſtreight or crooked ſtroke to appear in. Therefore it is, with propriety, that charge has been laid againſt the *Alphabet* now in uſe, of being at once both *redundant* and *deficient*; and we hope we ſtand now fully juſtified, and may be honorably acquitted, for having brought it.

Now, as from all the above conſiderations, there reſults the greateſt, the plaineſt, and the moſt unqueſtionable demonſtration of the many defects attending the *Alphabet* we are ſpeaking of, in reſpect to it's *redundancy* on one ſide, and it's *deficiency* on the other; which laſt fault has given room to that vaſt quantity of combinations, often of ſeveral very heterogeneous figures yoked together to hold the place of an *epiſem*, to a *power* which had none; it ſeems as if it would not be very difficult to ſupply the want of a compleat ſet of *epiſems* ſtamped on purpoſe to repreſent all the real and diſtinct extant powers of the French language, by collecting all the *articulations* and *ſounds* which may be found in it, and ranging them in a proper order, under the ſhape of all the *ſimple* and *combined* figures under which they are wont to appear. This done, how eaſy it would be for any one, and foreigners principally, to take at one view a general and quick ſurvey of all the *epiſems* allotted to one ſame power; and all the powers repreſented by ſeveral coupled *epiſems* for want of ſingle ones to appear in?

Too apt, and naturally too much inclined, as the generality of us are, when not illuminated by the flambeau of philoſophy,

philoſophy, to attribute ſuch a particular power to ſuch a particular figure, as if this were the true and real body of it, when it is but a fantaſtical and chimerical draught, to which whatever ideal articulation, or ſound we pleaſe, may be aſcribed; of what ſervice might not ſuch a method be in clearing, in the mind of learners of all conditions, thoſe innumerable difficulties I have ſo often ſeen them labouring under, in trying to pronounce ſome words, for want of being able to perſuade themſelves that ſuch, or ſuch a certain figure was inveſted with quite a different power, than that which they were taught, and uſed to allot it, in their own native tongue.

Propoſe, for example, to an Engliſhman, or any other foreigner, the *ten* following words, 1. *vérité*, 2. *puberté*, 3. *vivacité*; 4. *parloit*, 5. *aimant*, 6. *embarras*, 7. *couſin*, 8. *bailli*, 9. *chef*, 10. *phébus*, &c. and aſk him how many *conſonants* and *vowels* there are in each of them? His anſwer will be, that there are three conſonants, and three vowels in the firſt; four conſonants, and three vowels in ſecond; four conſonants, and four vowels in the third; and ſo far he will be right, but in all the others he will be wrong.—If he ſay, as he muſt according to his notions, that in the fourth word there are four conſonants, and three vowels; there he is wrong, becauſe the *oi*, which he takes in that word for two diſtinct vowels, being ſo but in ſhape, and *one* only in meaning, ſince they produce but one ſound equal to *è* in *net* (*clean*), it little ſignifies in what manner that *ſound* is repreſented, and whether *two*, *three*, or *more* figures are employed in it or not: it is by their power and meaning alone I am to judge of their quality, not by their ſhape. And I do not ſee there can be any more difficulty in admitting of *two* or *more* figures ſtanding for one ſingle *articulation* or one ſingle *ſound* which has not, (or even has already if you pleaſe) a particular character to appear in, than there is now in admitting of *three i*'s joined in a hoop together by

the top, to ſtand for what is meant by an *m*, or *two* only of them joined in the ſame manner, to ſtand for an *n*, or *two* others, joined in the ſame manner again by the bottom, to ſtand for an *u*, &c.—In the fifth word, my foreigner will be found to have made again a moſt egregious miſtake; three conſonants and three vowels, will he ſay, compoſe the word. Now, as long as he reckons in that manner, it is utterly impoſſible for him to give me the right and proper articulation of that word, or any other of the ſame kind, and I am going to prove it. Firſt the *ai* of this word falls under the ſame predicament as the *oi* of the preceding. It is an artificial vowel repreſented by *two* figures in ſhape, inveſted with only *one* power in meaning. If I tell him that, ſo far, *perhaps*, I ſhall be able to perſuade him. But, when I come to tell him alſo that *an* are the repreſentative of one ſingle power, and when I add that this power is a *vowel* or *ſound*, there he ſtarts, and all that I can ſay, in ſupport of it, avails nothing. The prejudice of habit will never ſuffer him to admit of a *vowel* and a *conſonant* being married together, to be the repreſentative of one ſingle *vowel* or *ſound*. And, if my foreigner is an Engliſhman, it will be ſtill the worſe for me. He will rather accuſe me of having not the leaſt ſhadow of common ſenſe, and of knowing nothing of the firſt elements of ſpeech in general, nor of their application to my particular language, than admit of this *an*, or any other combination ſimilar to this, to be but one certain *ſound* peculiar to the French language, and with which a Native has no idea of the leaſt mixture of the articulation *n*. *Experto crede Roberto*, this is indeed, what, for my part, I have never been able to make them conceive or believe, except after I had drawn up my tables of the MECHANICAL AND RATIONAL ALPHABET OF THE FRENCH LANGUAGE, ſuch as they may be ſeen hereafter.

In all the following words there will be the ſame miſtake again. In the ſixth word, my foreigner will have five conſonants

ſonants and three vowels, and I ſhall inſiſt upon four conſonants only; becauſe the two figures *em* ſtand again under the ſame predicament as the precedent *an*.—In the ſeventh word, he will reckon three conſonants, and three vowels; I ſhall reckon but two conſonants, and two vowels; *ou* being in this, like *oi* in the firſt word, and *in*, like the *an* and *em* juſt mentioned.—If in the eighth word he tells me there are three conſonants and three vowels, I ſhall find but two conſonants and two vowels; becauſe the figure *i*, which is, *to him*, a vowel in ſhape, is, *to me*, nothing but a ſign, by which I am to know that the following *double l* is liquid; and, as it is there placed for no other purpoſe, it cannot be called a vowel, ſince it is not inveſted with the power of a ſound, but married with the following *ll* to ſtand inſtead of a certain articulative power, for which there is no particular *epiſem* drawn.—In *chef* and *phébus* there will be again the ſame difficulty for us to agree. I ſhall find but two conſonants in the former, when he finds three; and three in the latter, when he finds *four*. Becauſe the *ch*, of the word *chef*, ſtands but for one certain particular articulation, for which no *epiſem* is to be found among the figures of the *Alphabet* to be appropriated to it: and, as for *phébus*, I do not ſee why I ſhould be obliged to look upon *ph*, in that word, as *two* conſonants, when the very ſame and identical articulation, for the meaning of which theſe *two* figures in ſhape ſtand, is found, in the precedent word, properly characteriſed by *one* ſingle *epiſem* f.

Such are, *partly*, the dangerous effects which reſult in the mind, from the impreſſion we take by (as the CANON ſays) *thoſe great deluders and impoſtors*, our *eyes*. Theſe are yet but ſamples of them, brought here as preparatory to the introducing ſome other inſtances of new obſtacles of ſo much the more dangerous conſequence, as they have never hitherto been conſidered in the light in which we ſhall preſent them.

No

No doubt but while without any regard for their antiquity, we make ourſelves thus buſy in overturning rules and principles, which have been lying dormant, uncontradicted and revered for ages; while, with an *unfrained ferocity*, a *ſacrilegious raſhneſs*, we DARE * to lay our *profane* and *polluted hand* upon the *ſacred* writings of *anointed* Divines, we ſhall meet with a great many antagoniſts. The novelty of the ſyſtem cannot fail, at it's firſt inſpection, to ſtir up many. But thoſe antagoniſts can never be more than of two claſſes; the *ignorant*, and the *learned*. From the latter, we expect nothing but favor; becauſe it is in their principles to be perpetually ſeeking after TRUTH, and to honour thoſe who make any diſcovery of new dominions belonging to her. Therefore, after a candid and impartial examen of our reaſons, they will either approve or blame without acrimony, and a *laudo conatum*, in ſuch caſes as this, generally cloſes an unfavourable deciſion from them. As for the former claſs, we are already perfectly eaſy about their clamors, for nothing elſe can be expected from them; we know that *plùs negaret aſinus quàm probaret Philoſophus*, and therefore that errors once crept into certain minds, and there corroborated by the obſtinacy of deaf, blind, unruly and always prejudicate ignorance, can hardly be ſhaken at all, ſtill leſs can give room to any growing hope of ever being totally extirpated.

* Theſe are the very expreſſions which a frantick member of a certain univerſity made uſe of in ſpeaking of me, and of my principles in matter of grammar. He could not conceive, he ſaid, how I could have the aſſurance to raiſe myſelf to an equality with the profeſſors of SUCH an univerſity as THAT of OXFORD, by reading public lectures on the FRENCH-LANGUAGE. None according to him, but a man of my deſpicable Nation could ſhew ſo much boldneſs, impudence, and effrontery.—I have too much reſpect for my *parole d'honneur* to name him. But there are enough who heard him, and will recollect whom I mean by this pretty anecdote. And as an anſwer to his invectives, and a proof of my right to the reading of public lectures on my own language I preſent only my book.

CANON

CANON XXI.

The re-inveſtigation of the loſt effects of the ſynthetick proceſs, can be operated only by means of the analytick. Therefore, this operation applied to ſome of the modern languages, for the retrieval of their real, but miſtaken, oral powers, will always, before the learned have agreed upon their real exiſtence, and true preſent mode of typifying them either ſimply or combinedly, produce, when conſidered in *ſtatu quo*, the following ſubdiviſion of the

TYPOGRAPHICAL EPISEMS.

ARTHROSEMS.	DELOGENOSEMS	PHONOSEMS.
	AMPHERISTOGENOSEMS	
	MONOGENOSEMS	
	AMPHIGENOSEMS	
	HECATEROGENOSEMS	
Monarthroſis, Dyarthr. Polyarthr.		Monophthong, Diphthong.

PROOF.

" Quand il s'agit * de diſcuter des queſtions déjà aſſez " ſubtiles par elles-mêmes, on doit ſurtout éviter les termes " équivoques: Il faut en emploïer de précis DUT-ON LES " FAIRE. Les hommes ne ſont que trop NOMINAUX: " quand leur oreille eſt frappée d'un mot qu'ils connoiſſent, " ils CROIENT comprendre, quoiqu'ils NE COMPRENNENT " RIEN." Thus expreſſes himſelf the learned Mr. DUCLOS, in his remarks on PORT-ROYAL's *General and rational Grammar*. And I am happy when I have the good fortune to meet with people of a known taſte, ſenſe and judgment, of general and acknowledged abilities, who have before me declared their ſentiments on a matter on which I myſelf entertain the ſame opinion. To render this however ſtill more ſtriking to every body, I will bring one ſingle inſtance of it.

Suppoſe I was now ſpeaking about DIPHTHONGS, I ſhould be ſure not to be underſtood by the nine hundred and

* REMARQUES de M. DUCLOS, ſécrétaire perpétuel de l'ACADEMIE FRANÇOISE, ſur la Gram. Gén. & Raiſ. de P. R. c. 7. p. 100.

ninety

ninety ninth part of my readers. Since blockheads (and it is a long while that evil has reigned) have taken up the pen, and erected themſelves into grammarians, the true ſenſe of the word is intirely loſt; and, in all the SCHOOLS and ACADEMIES in England, you ſee it taken in this falſe acceptation, namely, as *a coalition of two vowels to form one ſound*, in ſupport of which definition, ſuch words are quoted as the following, *claim*, *deal*, *Ægypt*, &c. All the *publiſhers* and *writers* of French grammar, in England, take it in that light, and have the impudent ſtupidity to ſpeak of TRIPHTHONGS, and ſome go even as far as QUADRIPHTHONGS. Why then not to go on thus a little farther? I ſuppoſe they did not know how to coin a word for a higher number of coalitions, (for the ignorance of thoſe gentlemen of the teaching tribe is extreme) and through that ignorance, to which our thanks are due, we have luckily eſcaped the examples of *coalitions* of FIVE and of SIX vowels, which, had it not been for want of knowing how to analyſe them, I dare ſay they might have found in ſome word or other, if there is nothing elſe to do than to reckon the number of *typical figures* which are thus put together in a ſyllable, without attending to the real power they are inveſted with in that word or ſyllable. All this however would perhaps not ſignify much, and poſſibly we might eaſily turn the ſcale in our favour, had we to combat only thoſe ignorant teachers we are ſpeaking of. But the misfortune is, that men of the greateſt repute in the republic of letters have lately countenanced that falſe and erroneous acceptation of the word DIPHTHONG. In Dr. JOHNSON's dictionary, for example, you find the definition of the term DIPHTHONG worded preciſely as I have juſt mentioned. I ſhall not accuſe him of ignorance: certainly I am otherwiſe too well convinced of his abilities; and I can conceive that, in a work of this kind, the moſt able man will always leave ſome articles of leſs note to his amanuenſis, and rely upon the fidelity of his extracts, when he has pointed him out the authors whence he is to take them. This

may

may have been the caſe with Dr. JOHNSON, and I really believe it has.

But what ſhall I ſay about Dr. LOWTH, the preſent biſhop of Oxford? "A DIPHTHONG," ſays he, "or compound "vowel, is the union of two or more vowels pronounced by "a ſingle impulſe of the voice.—LORD, help me, if I underſtand a word of what this means! I will analyſe a little this definition.

A Diphthong OR *compound vowel*—compound vowel and diphthong, are then ſynonymous words, with Dr. LOWTH? FALSE; but, *tranſeat*. Is *the* UNION *of* TWO *or* MORE *vowels*.—Halt here, and obſerve, that Dr. LOWTH is an Engliſhman*, writing on Engliſh grammar, and not at

* That Dr. LOWTH is an Engliſhman, and writing upon Engliſh grammar, is of the greateſt conſequence to be obſerved here, on account of what he ſays, that a *diphthong* is the *vnion* of TWO or MORE *vowels*. For, there is an evident contradiction in his expreſſions. Firſt, a DIPHTHONG, in the ſenſe he takes it, as a *compound vowel*, (that is to ſay POLYSEM *quoàd formam*, and MONOSEM *quoad poteſtatem*) can never conſiſt of more than TWO figures, in Engliſh typography. And any ſyllable, typified by more than *two* figures, cannot be productive of *one ſingle* ſound only, but muſt abſolutely be a *diphthong* in the ſtricteſt ſenſe of the word. If typified by *three* figures, *two* of them will make together *one* of the *two* neceſſary ſounds required in the conſtitution of a real *diphthong*, while the other will alone, and by itſelf, make the other ſound. If typified by *four* figures, each of the neceſſary and conſtituent ſounds of a real *diphthong*, will be like that one of the *two* ſounds of the above *diphthong* typified by *three* epiſems; that is to ſay, one of thoſe ſorts of ſounds, compound *quoàd formam*, and ſingle *quoàd poteſtatem*, which Dr. LOWTH would have to be underſtood by the word *diphthong*. Therefore, as an Engliſhman, Dr. LOWTH drawing the definition of an Engliſh *diphthong*, could not have in view any other but thoſe typified after the ſyſtem and method of his own language, by *two* figures only, ſuch as *ai* in *claim*, *ea* in *deal*, *æ* in *Cæſar*, &c. Not one ſingle word is there, in the Engliſh language, with *three* vowel figures uttered, as he ſays, by *one impulſe of the voice*, and producing, by their coalition, but *one ſound*. Nor can any *ſuch ſingle*

 ſound

all intending to give you a general definition of what a *diphthong* is, or may be, when conſidered at large in all the languages in general, but means to confine himſelf to what it is

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ound, thus *compounded* of *three* typical vowels, be pointed out to me in any language whatever ſpoken by man. I can ſhew *diphthongs* enough compoſed of *three* and *four* typical figures in French; but then, not only Dr. LOWTH ought not to take any cognizance of them, as an Engliſhman differing upon Engliſh grammar, for the uſe of Engliſh people; but, even if he did, the word *diphthong* could no longer, in that caſe, be taken in the ſenſe he defines it, agreeably to the vulgar, corrupted, illiterate and old woman-like way of underſtanding, and method of deſcribing it *a compound vowel*, or, in other words, *a* SINGLE *ſound* in TWO *vowel-types*. The word *diphthong* muſt, on the contrary, be then underſtood, in it's true and intended ſenſe, as *two real diſtinct ſounds ſo quickly uttered, as to come out within the compaſs, and in that limited ſpace of time, which conſtitutes* ONE *only poetical, though* TWO *phyſical, ſyllables*. Now, this ſenſe is quite oppoſite to that offered by the Doctor's *alterutration* of the words *diphthong* or *compound vowel*; and, therefore, it is evident he could not mean that, ſince there is no ſuch example to be found in the Engliſh language, though plenty in the French. Each of the words ESSILU, and ENFOUI, for example, preſent, in their terminations, or laſt ſyllables, a *diphthong* typified by *three* diſtinct *epiſems*. In both theſe words, *two* of thoſe epiſems (*eu* in the former, and *ou* in the latter) go together and form one of thoſe *compound vowels*, as the Doctor calls them, or *combined ſounds*, as I chuſe to ſtile them, of the nature and ſpecies of the above quoted *ai* of *claim*, *ea* of *deal*, and *æ* of *Cæſar*, in Engliſh; while the other (*i*) ſtands alone in both, for that other neceſſary ſound required in the conſti u-tion of a true *diphthong*, taken in the literal and rational ſenſe of the word, and is ſingle, both in ſhape and power, as *i*, in *did*, *a*, in *lad*, &c. In like manner are formed the *diphthongs* compoſed of four *epiſems*, or figures, ſuch as in *Ouais!!* and *Babouin*. When that is the caſe, then each of the *two ſounds*, required and neceſſary in the conſtitution of a *diphthong*, is (like *ou* of each of theſe words, and *ai* of the former, and *in* of the latter) a *combined ſound uttered with one impulſe of the voice*, and of the ſpecies of one of the two ſounds of thoſe *diphthongs* typified by three *epiſems* above mentioned. It is therefore now evident and demonſtrated, that Dr. LOWTH neither ought, nor could, have any of theſe ſorts of *diphthongs* in view, for three very eſſential reaſons; firſt, they were quite out of his province, as an Engliſhman writing on Engliſh grammar, and ſolely for the uſe of Engliſh people; ſecondly Not one of the kind, which muſt be underſtood by the expreſſions of his definition,

in Engliſh only, and particularly. Now, let us weigh his expreſſions: *Is the union of two vowels*; this might do perhaps with what follows *pronounced by a ſimple impulſe of the voice*, and the word *diphthong* placed before, if, unfortunately he had not added to it OR *compound vowel*; but, beſides, he ſays *two* OR *more vowels*; MORE is an *indefinite* expreſſion which, to play upon words, is very improper and unfit to give me ſuch a *finite* idea, as I am to take, of a *defined* thing. This indeed, will not do Doctor! Your definition is the worſt of definitions. It has abſolutely all the bad qualities which can attend a definition. Firſt, it is obſcure and contradictory in terms; ſecondly, it neither ſuits the whole defined object, nor is adaptable to that object alone, *nequè omni*, *nequè ſoli*, and the ſame word (*vowel*) appears under two different acceptations in that one and ſame definition; firſt, as the oral ſound itſelf of the voice, and then, as the ſigns or types, repreſentative of that oral ſound. If you take *diphthong* and *compound vowel* for ſynonymous expreſſions, then you ſtand on the ſide of thoſe who, like *Holder*, from whom Dr. SAMUEL has taken his definition, hold a *diphthong* to be nothing but a *coalition* of - - - vowels to form one *ſound*. Then, you muſt have before your eyes ſuch words as *claim*, in which the two *vowels* (*ai*) evidently act together the part of one character, and ſound, like *a* in *fame*. There, conſequently, though you miſtake the word *diphthong*, it is evident you take the word *vowel* in it's true meaning, as a ſynonymous word with *ſound* or *voice*, and not in the vulgar ſenſe, as a typical draught of any one *ſound*; for you could not ſay a *compound vowel* if you did not mean a *compound ſound*, that is

nition, can poſſibly be found in the Engliſh language; thirdly, if it could, the fact would be in direct contradiction to his definition, ſince ſuch a *diphthong* could no longer be a *compound vowel*, or *ſingle ſound*, of the ſpecies of thoſe typified by *two* figures, as ſoon as more than *two epiſem* ſhould have entered in it's compoſition, but muſt turn to be a *diphthong* in that very ſenſe which is contrary to the idea which the Doctor's words convey, and which he himſelf is alſo, by them, ſuppoſed to be willing to convey.

to ſay COMPOUND *quoad formam*, SINGLE *quoad poteſtatem*, as in the example *claim*. But when you add, *is the union of* TWO *or* MORE *vowels*, then who can underſtand what you mean? And who can think you underſtand yourſelf? For all your rare abilities cannot ſurely give you the knack of underſtanding *nonſenſe*; and *this* is ſuch; firſt, after having, as I have proved, uſed *vowel* in the ſenſe of *ſound*, you now uſe it as the typical ſtroke repreſentative of that ſound. This is evident from your very expreſſions UNION *of* TWO *or* MORE VOWELS, which is as much as to ſay *two* or *more types* of that kind which is repreſentative of ſounds. And, pray, where will you find me in Engliſh *diphthongs*, in the ſenſe in which you take that word, compoſed of *more* than *two* figures; in which, for example, there will be *three* or *four* of them in coalition, as your expreſſion *more* implies, and gives me right to expect? No WHERE; there is not a ſingle word, in the whole language you can ſhew me thus compoſed. You may ſhew me plenty in the French language; but that is not what you mean, ſince you write, and are expected to write, upon Engliſh only, and for the uſe of the Engliſh nation; and, if you did mean it, you were wrong; becauſe you ought not to embrace the general, when your object is particular. So that your definition, as I have ſaid, does not ſuit all your object, ſince you are to tell me what is meant by the word *diphthong*, and you give me but it's ſecondary falſe and vulgar acceptation; and it is not adaptable to your object alone, ſince that object being to be confined to an Engliſh *diphthong* only, you exceed thoſe bounds, and extend it to other languages, in * which alone, and not in yours, examples may be found of *more* than *two* typical vowels in

* And yet it is owing to a very groſs error that ſuch *diphthongs* as that of *vraie*, which is going to be quoted, as well as others ſimilar are conſidered as being compoſed of three typical vocal figures as will be hereafter demonſtrated at the article DIPHTHONG.

coalition,

coalition, preciſely in the falſe ſenſe in which you take *diphthong*, witneſs *vrai* of the French language, which has in the feminine *vraie*, and hundreds of others.

According to the etymology of the word, (δις and φθογγος), I expect to find in a *dipthong* a double ſound, not a double figure only, ſince thouſands of examples may be brought of ſingle ſounds typified with two figures. In *feel*, *field*, *deceit*, *meat*, *coal*, *plain*, &c. for example, I find no diphthong, becauſe my ears alone, and not my eyes, are the judges. And theſe ſame ears will tell me again, in ſpite of my eyes, that there is a real diphthong in all the ſtricteſt ſenſe of the word, in *bow*, (a reverence) *high* and *tune*, though there be but one vowel-figure in the ſpelling of each of theſe. Now, I will aſk any candid judge to tell me ſincerely, what I am to do when; being told that a *d phthong* is a coalition of two *figures* productive of one ſingle ſound, as in *claim*, *plain*, &c. I come to diſcover ſingle ſyllables in which two diſtinct ſounds are perfectly audible, and of which I never before heard any mention? Will it not be natural for me to aſk my learned tutor, whether there be a name for thoſe ſorts of ſyllables? What will be then his anſwer? He muſt either tell me that there is no name for them, or coin a new one on purpoſe, or call it again by the ſame name as the other, and tell me, *this is a diphthong alſo*. In this laſt caſe, is it not evident that there is a palpable abuſe of terms; whence muſt abſolutely reſult in my mind the greateſt confuſion of ideas? For, whenever I ſhall meet in a book the word *diphthong*, made uſe of in ſpeaking of ſome foreign word, and the pronunciation of which will be unknown to me, I ſhall be at a loſs to diſcover whether my author mean thoſe diphthongs which are ſo to the ears, or thoſe only which are ſo to the eyes. So much is, what Mr. DUCLOS ſays, literally true; *When the ſpring of a man's ear is made to vibrate by the utterance of a word he is uſed to, he* THINKS *he underſtands, though he* UNDERSTAND NOTHING. To take that man therefore out of his old

old track, and force him to underſtand you, when you have to diſcuſs about matters which are already in themſelves nice, difficult, and ſo much the more intricate, as they ſtand ſometimes in a diametrical oppoſition to the vulgar prejudices, you muſt avoid all equivocal expreſſions, and uſe none but ſuch as are very preciſe, SHOULD YOU EVEN BE OBLIGED TO CREATE THEM. And that is the object aimed at in this CANON, by the coining of the following new technical terms.

EPISEM, from επισημος, any thing which has been ſtamped or marked. This word has hitherto been generally underſtood of two figures only of the Greek alphabet, namely the *Æolic digamma* F, and the *ſigmatau* ϛ, on account of their not being quite diſtinct figures from all the others, but only figures, to each of which a certain particular diſtinctive mark (*nota diſtinctiva*, *ſignatio*) had been added to ſpecify ſome ſmall alteration in the original utterance of it. The F was called *digamma*, or *double-gamma*, from it's ſhape, which was like two Γ's placed one in the belly of the other: and an *epiſem* from επι (upon) and σημα (ſign, mark) as it were a Γ with a particular mark added to them. Thus was the ϛ called alſo an *epiſem*, as being a σ with a certain particular mark deſigning it's mixture of the τ.—Now, if the word *epiſem* be thus applicable to any letter, the alteration of which in the utterance is deſigned by a ſmall mark added to it, all the dageſhed Hebrew letters were then real *epiſems*; all the *runick* letters, which have a ſpeck in the middle, muſt likewiſe admit of the ſame denomination, and the *ſtungen* jis (E), *ſtungen* kaun (G), *ſtungen* birk (P), *ſtungen* duſs (th), *ſtungen* ſie (W), and *ſtungen* ur (Z) muſt be conſidered as true *epiſems* in the ſtrict ſenſe of the word.—Therefore, I thought I might take the liberty to extend the ſenſe of the word *epiſem*, and apply it generally to all the modern characters, or types of the alphabet, of modern European languages indiſcriminately. Moreover, I do not think, that upon

upon reflection, I can be taxed with having made too free with the word, if we conſider firſt, that all our articulations may be reduced into two nearly equal claſſes; one half, or firſt claſs of which, will be found to contain all the hardeſt and rougheſt articulations; and the other half, or ſecond claſs, will preſent a ſet of ſofter and ſmoother articulations correſponding to each of the others: ſecondly, that as moſt of our letters like C and G, P and B, &c. are to each other in ſhape and power, what I ſaid juſt now, namely, one the ſtronger, and the other the weaker, this difference is however deſigned among us by no greater mark than what made formerly the diſtinction between the Greek *ſingle* and *double* Γ, the Runick *kaun*, and *ſtungen-kaun*, &c. which obſervation reducing every one of our letters, to the mere title of *epiſems* to each other, gives me the greater right to call them all, indiſcriminately, by the general denomination of TYPOGRAPHICAL EPISEMS.

EPISEMS are of two ſorts, either ARTHROSEMS, or PHONOSEMS.

ARTHROSEMS, from Αρθρον, *articulus*, and σημα, are the ſigns of ARTICULATIONS only, vulgarly called *conſonants*; of that kind are, in the French language, the powers annexed to the following figures, M*o*, P*o*, B*o*, F*o*, V*o*; S*o*, J*o*, Z*o*; L*o*, T*o*, D*o*, N*o*; R*o*; K*o*, G*o*, H*o*, when followed by any of the other figures, *a*, *é*, *i*, *o*, or *u*.

† If the liberty I have taken to extend the ſenſe of the word *epiſem*, ſhould be condemned, another, *Echoſem*, from Ηχος *ſonus*, and σημα, *ſignum*, might be ſupplied without any difficulty; I leave the choice of either to the republic of letters, ready to comply in a ſubſequent edition by the preference of the expreſſion for which they ſhall have teſtified their inclination.

PHON-

PHONOSEMS, from Φωνη, *ſonus*, and σημα, are the ſigns of *ſounds*, or pure voices only, vulgarly called *vowels*; ſuch as the French, not the Engliſh ſounds, *a*, *é*, *i*, *o*, *u*.

From ARTHROSEMS flows a very natural ſubdiviſion into MONARTHROSIS, DIARTHROSIS, and POLYARTHROSIS.

MONARTHROSIS, from Μονος, *ſolus*, and αρθρον, is a pure, clear, and ſingle ſtroke of any organ, as T*o* in *to*, and in *at*; P*o*, B*o*, F*o*, G*o*, R*o*, and T*o*, in the following words B*i*t, F*a*r, G*o*t, R*a*g, T*i*p, &c.

DIARTHROSIS, from Δυο, *duo*, and αρθρον, is a *double articulation*, or two ſingle ones uttered with one ſingle expulſion only, and without any apparent, ſenſible, or audible ſound placed between them. Such is, without conteſt, the Ψ of the Greeks, and the X of the French and Engliſh, equivalent the firſt, in ψαλλω, to a Π and a Σ; the ſecond, in *tax* and *fix*, to a K*o* and a S*o*, and, in *exile*, to a G*o* and a Z*o*.—Now, if, in proceſs of time, the ſounds which divided the Π from the Σ, the K*o* from the S*o*, and G*o* from the Z*o*, have been ſo perfectly deſtroyed as to admit of an *epiſem*, to be ſtruck out on purpoſe to authoriſe and dignify thoſe coalitions, I ſay, that any *two*, thus coaleſced, articulations, ſuch as, for example, CL in *club*, and others of that kind, ARE, though not dignified with an *epiſem*, character, or type ſtruck on purpoſe, a true *diarthroſis*, and ought to be conſidered in that light in the analyſis of the uttering and ſpelling of the words of our modern languages, if we be willing, not only to come at a true general ſyſtem and reduction of the art of ſpeech in man, as it ſtands at preſent perfectioned among us, and in our climates, but alſo to reduce to certain ſtandards, and

and inconteſtable principles, the languages uſed in new diſcovered Iſlands inhabited by ſavages, like thoſe of *Hotahitee*, *Houa-anie*, *Bolo-bolo*, *Huna-techa*, &c.

It is the only mean of coming at a true knowledge of the number of their articulative powers: of fixing and claſſing them properly: of making a uſeful compariſon, and diſcovering the concordance, or diſcordance, exiſting between the vocabularies of voyages of different Nations, ſuch as that of Mr. DE BOUGAINVILLE, which if compared with that of any other traveller in the ſame iſlands, muſt and ſhall, at the firſt inſpection, undoubtedly appear falſe and contradictory, and rather like the vocabularies of two diſtinct languages, than as thoſe of one and the ſame language.

POLYARTHROSIS, (from πολυς, *multus*, *numeroſus*, and αρθρον) is a *complicated articulation*, compoſed of *two*, *three*, or more, articulations ſo united together, as to be uttered with one ſingle expulſion only, and without any apparent, ſenſible, or audible ſound placed between any of them. As ſuch may be conſidered ST in *STing*, STR in *STRing*, and all others of that kind. POLYARTHROSIS comprehends an unlimited number of united articulations above *one*, and without any regard paid to the poſitive number of them. DIARTHROSIS comprehends only *two* united articulations, poſitively and limitedly.

From PHONOSEMS flows again another very natural ſubdiviſion into MONOPHTHONGS and DIPHTHONGS.

MONOPHTHONGS are ſuch ſounds as are not only ſingle, clear, diſtinct, and durable, but perfectly uniform in that durableneſs; that is to ſay, which, if dwelt upon, and perpetuated, *ad infinitum*, would preſerve, invariably, their quality from beginning to end, without the leaſt variation.

tion.—Such are the Engliſh ſounds which we hear in the following words; that of *a*, in *lad*; that of *e*, in *bed*; that of *i*, in *kid*; that of *o*, in *rod*, and that of *u*, in *ſue*; each of which, if dwelt upon and perpetuated, *ad infinitum*, would anſwer perfectly the definition juſt given of pure ſounds, or MONOPTHONGS.—Of that kind are in the French language the powers annexed to the figures, *a*, *é*, *i*, *o*, or *u*, when uttered by themſelves, according to the method of ſounding them by thoſe of that Nation; and all the ſounds compoſing the following words, *a-ma-ré*, *pa-tu-ré*, *fal ba-la*, *i-mi-té*, *mé-ri-té*, *pu-re-té*, *di-ver-ti*, *do-ré*, *der-lo-ta*, *ra-bo-té*, &c. Of the ſame kind are alſo many more in that language, which ſhall be mentioned in their proper place. See the tables of the MECHANICAL and RATIONAL ALPHABET, Table III. in which all the MONOPHTHONGS of the French language are collected, and preſented in their real dreſs.

DIPHTHONGS. After the clear definition which we have juſt given of MONOPHTHONGS, it ſeems as if there could be now no great difficulty in conceiving what may be meant by the word DIPHTHONG. It is, however, what will cauſe us the greateſt trouble to illuſtrate; and it is, indeed, the moſt difficult point to ſettle, of any whatever, on account of the falſe prejudices, ariſen from the falſe notions, which, two languages † we fancy ourſelves great maſters of, and which we do not know how to read, have emplanted in us.

The Greek, they ſay, had ſix proper, and ſix improper *diphthongs*; the ſix proper were αι, ει, οι; αυ, ευ, ου; in Μαια, Εια, Τροια; αυρα, ευγε, ουρου: The ſix improper were ᾳ, ῃ, ῳ; ηυ, ωυ, υι; in Θρᾳσσα, Θρῃσσα, Ηρῳδης; ηυς, ωυτος, Αρπυια. The Latins had four only,

† The Greek and the Latin.

æ, au,

æ, *au*, *œ*, *ei* and *eu*, in *muſæ*, *audio*, *cælum*, *hei*, *euge*. But are we ſure we are well acquainted with the true utterance of all thoſe DIPHTHONGS (ſuppoſing even they ſhould really be ſo?) As for my part, I am quite of opinion we are not, according to the principles I am going to eſtabliſh, principles which I am not creating, but which I only draw from the nature of the thing itſelf, ſuch as they offered themſelves to me, as ſoon as, diveſted of the prejudices I had imbibed in my infancy, I began to conſider the matter candidly, and to tread the new unbeaten road which offered itſelf to me, with the compaſs of analyſis in hand, and that of compariſon; in judging, then, I ſay, by thoſe principles, and attending to our French way of uttering the very words above quoted, I find no DIPHTHONGS at all in any of the examples, except in the Latin word *hei:* and the only Greek words in which I could allow any to be poſſible, provided they be uttered after the Ruſſian mode of pronouncing them, are the three following αυϱα, ευγε, ουρου.

Theſe are indeed the only ones, which, in whatever word, they may be found, can admit of ſuch an utterance, as to conſtitute a true *diphthong*, agreeable to the real principles. And the Greeks, that ſagacious Nation, who, of all others, are allowed to have taken the moſt effectual pains in ſyſtematiſing and perfectioning their harmonious language, and ſeem to have had themſelves ſome very good notions of the true neceſſary and conſtituent qualities of DIPHTHONGS, had ſo far penetrated into thoſe true principles, as to make three claſſes of them; which they called ευφωνοι, αφωνοι, and κακοφωνοι, well-ſounding, ſurd, and embroiled, or badly ſounding.

We know ſo far again of their ſyſtem, with regard to that diviſion of their *diphthongs*, that they comprehended among the ευφωνοι, all thoſe made with the prepoſitive α, and the two ſubjunctive ε, and ο; that they deſigned by

αφωνοι all thoſe which, inſtead of having their ſubjunctive vowel placed after them, had it negligently under written thus ᾳ, ῃ, ῳ; and that they claſſed, as κακοφωνοι, the two long vowels η, and ω, prepoſitive to υ, and this υ, when prepoſitive to ι, &c.

I thought proper to enter into this minute examen, only to ſhew that the Greeks did not, like the moderns, jumble indiſcriminately together, and range illiterately under one and the ſame denomination of diphthong, any two vowel-figures meeting together in a ſyllable, without paying a very particular regard to their true power when uttered, and to the degree of coaleſcence which was diſcovered by that utterance. Let us then only imitate our wiſe maſters in their prudent conduct; and, after having conſidered the true and fundamental characters which conſtitute a *conſonant*, or *articulation*, thoſe which conſtitute a *vowel*, or *ſound*, and thoſe which conſtitute a *diphthong*, meaning *two* of theſe laſt united together in one *poetical* ſyllable, let us analyſe our words accordingly. Then we ſhall ſee what clearneſs it will throw upon the ſyſtem of the true utterance of the words of all ſorts of languages; how it will rid us of that confuſion and contradiction which every grammar, and every writer, who ever differted upon reading or writing, are, without exception, guilty of, in every Nation.

What the conſtituent characters of an *articulation* and a *ſound* are, ſingly in themſelves, and in compariſon with each other, has been ſo compleatly defined in p. 22—3. of this ANALYSIS, and in CANON III. that I need not repeat it here. I ſhall only beg of my reader, that he would have the complaiſance to run it over again, once more, in both places, before he proceeds any farther.

This being complied with, the three following Engliſh words, *ſoar*, *ſour*, and *combuſtion*, are propoſed to me to determine

determine whether there be any *diphthongs* in them or not; and to ſpecify the number of their diſtinct *articulations* or *ſounds*, taken each ſeparately. I anſwer, that according to the definitions above referred to, there is a *diphthong* in the *ſecond* word *four* only, and none in the firſt *ſoar*, nor in the third *combuſtion*. That, in trying and dividing each *articulation* and *ſound*, according to the time they take in their utterance, the firſt word contains but one *ſound*, between two *articulations*. That ſound is procured to me, I confeſs, by two viſible figures: but their power being no more than what I obtain from another word (*ſore*) where the viſible figure agrees in unity with the audible ſound, I cannot condeſcend to be ſo inconſiſtent with myſelf, as to deſign that ſame ſound, by the name of a diphthong in one certain particular word; while I deſign it by that of a *monophthong*, that is to ſay, a ſingle ſound, or vowel, in another.

According to thoſe ſame definitions, the ſecond word *four*, is compoſed of one real *diphthong*, in the moſt perfect (and only) ſenſe of the word. For, there are two diſtinct ſounds, the prepoſitive of which ſerves to ſupport the utterance of the articulation S*o*, and the other is cloſed and terminated by the other articulation R*o*. But as they divide between them, into two equal parts, the time, which each of them ſhould take wholly to itſelf, to be diſtinctly and audibly uttered; and coaleſce ſo far as to make but one poetical ſyllable, though two diſtinct phyſical ones, in ſuch a caſe, AND IN NO OTHER, they are called a DIPHTHONG, and are ſo indeed. Here the number of viſible figures agrees with that of the audible ſounds; and, if it had always been ſo, we ſhould all conceive the ſame idea from the ſame word, and there would be now neither diſpute nor confuſion.

In the third *combuſtion*, every ſound, if I refer to my definitions above quoted, is ſingle, and not one mixed, or

or DIPHTHONG, is to be found. Therefore ſeven conſonants, (co, mo, bo, ſo, to, io, and no,) and three vowels only, (o, u, o,) compoſe the word.—And I analyſe it thus, I find that co is a conſonant or articulation; becauſe * it is *ſudden*, *ſhort*, *tranſitory* and *inſtantaneous*; becauſe I cannot dwell upon it, and that it requires from me an inceſſant iteration of the ſame firſt productive action, to render it audible again.—That is not the caſe with the following o; for, before I cloſe it with mo, I may, by preſerving the ſituation † of my mouth all together in the ſame poſition, and keeping the exſpiration, or blowing of the air from my lungs, procure a continuation of the ſame audible ſound, without the leaſt alteration or interruption. Now, the characters which I find in co, I find likewiſe in the other figures, mo, bo, ſo, to, and no of the ſame word, and not in the figures u, and the laſt o; and the characters which I find in the firſt o, I find alſo in the u, and the other o, but not in the figures co, mo, bo, ſo, to, no; whence I muſt conclude, that co, mo, bo, ſo, to, no, inconteſtably are *articulations*, or *conſonants*, while o, u, o, are ſounds or vowels.—Now, there remains *i* upon our hands; and to claſs it properly is the point of difficulty. Do I compare it to o, or u of the ſame word? I find in it none of their qualifications. Do I compare it to co, mo, bo, ſo, to, no: then I find in it all their characters united. Therefore, I muſt needs claſs it among theſe, and not among the others.—It is not a vowel or a ſound, becauſe the rapidity, with which it is uttered to paſs to the o of *on*, cannot admit it among theſe powers, the eſſential propriety of which is, to take and employ a certain time of a determined meaſure in their utterance.—It cannot be conſidered as making a *diphthong* with the following *on*, becauſe the definition of a *diphthong* being the union of two real ſounds, there is

* See CAN. III. § See p. 10. Anſ. 2.

then

then a neceſſity that each of thoſe two ſounds ſhould be equal to each other, in their moſt eſſential and only conſtituent character, that of having each an equal meaſure of time allotted to itſelf; and this meaſure ought to be *one* half of that which a *monophthong*, or ſingle ſound, generally takes alone. For example, *ſour*, *diphthong*, takes no more time in it's utterance than the monophthongs *ſore*, or *ſoar*; and the firſt, or prepoſitive ſound *o* of *ſo*, is as long as the ſubjunctive *u* of *ur*, in that word *ſour*; but the time which the prepoſitive takes, and that of the ſubjunctive, put together, are no longer than that which is heard in *ſore*.

From all which conſiderations it reſults, that the *i* of *combuſtion* muſt be claſſed among the conſonants or articulations, as it has all the properties, qualifications, and characters of theſe, and none of thoſe which conſtitute either a pure ſound by itſelf, or even the prepoſitive one neceſſary in the compoſition of a *diphthong*. The figure *i*, of *combuſtion*, is then one of thoſe *exterior*, and therefore, *mutable* ſounds; which, as mentioned before, * are apt to change their part, and to be now a *ſound*, and then an *articulation* according to the circumſtances attending their utterance; a peculiarity they owe the contrivance of the artificial lengthening of the vocal tube, by means of that particular contraction of the whole cavern of the mouth, to form a kind of additional pipe mortiſed on the top of the other already mentioned in this ANALYSIS, p. 40. whither we beg to refer our reader.

FOUR, very different indeed, are the CHARACTERS which hitherto I have always diſcovered to attend the various ſyllables propoſed by grammarians, under the denomination of DIPHTHONGS.

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* See CANON IV. and it's PROOF, p. 40.

I. In

I. In ſome I find, by the aſſiſtance of my eyes, TWO vowel-figures, I muſt confeſs; but the product of theſe two figures, when uttered, is never more than ONE SOUND to my ears. Of this kind are, for example, in French, *ai*, *ou*, (and many ‡ others) in the words *aimer*, *coude*, &c. and, in Engliſh the ſame figures, (and many more likewiſe) in *claimer*, and *could*, &c. The firſt character.

II. In others, while my eyes diſcover, in the compoſition of one ſingle ſyllable, ſeveral *epiſems*, (ſometimes all *vocal*, ſometimes both *vocal* and *articulative* mixt) my ears, by their utterance, ſeem, indeed, ſmitten with TWO KINDS of ſounds, as in the French words *aïe*, *diable*, *fouet*, and *bien*; but thoſe pretended DIPHTHONGS compoſed of ſounds, of unequal duration, have ſometimes like *aïe*, the *longeſt ſound* before, and the *ſhorteſt* after; ſometimes, like *diable*, *fouet*, and *bien*, the *ſhorteſt ſound* before, and the *longeſt* after. Now, nobody can deny that this obſervation muſt produce, in the mind of a philoſophical enquirer into the true qualities of things, TWO very diſtinct ſpecies of thoſe pretended DIPHTHONGS, ſince TWO ſo great and ſo diſtinct *differences* attend them. Whence I draw my SECOND and THIRD characters. By thoſe of the *ſecond character*, I mean them, the TRUE and longeſt ſound of which, as in *aïe*, is always prepoſitive, the SUPPOSED and ſhorteſt one always ſubjunctive. By thoſe of the *third character*, I mean them, wherein the reverſe is exactly found, and therefore the prepoſitive ſound of which, as in *diable*, *fouet*, and *bien*, is that SUPPOSED and ſhorteſt one; and the ſubjunctive, the TRUE and longeſt.

III. In others again I find that, while my eyes are viſibly preſented with TWO diſtinct vocal *epiſems*, my ears are

‡ See MECHAN. and RAT. ALPH. TABLE IV.

equally

equally ſmitten with TWO real, diſtinct, and audible ſounds. That each of theſe TWO ſounds, as in the following Engliſh words *hour*, *ours*, *foul*, *foil*, *ſoil*, *coin*, *loin*, &c. divide between them, in TWO EQUAL parts, the time allotted to the utterance of the ſyllable they compoſe. That, therefore, the duration of the *prepoſitive* ſound is, in every reſpect, equal to that of the *ſubjunctive*; and that of the *ſubjunctive*, in every reſpect, equal to that of the *prepoſitive*. This obſervation, once well verified and proved to be true, muſt certainly give me room to mark again, a new and very ſtriking difference in the ſyllables propoſed by grammarians under the denomination of DIPHTHONGS. That new difference is what conſtitutes my FOURTH * and laſt character.

Theſe FOUR ſo diſtinct, ſo ſtriking, and ſo oppoſite characters, being thus inconteſtably ſtated, I will aſk any impartial and unprejudiced judge, whether it is right, or rational, that they ſhould be, by all the grammarians, blended together, as they are, and indiſcriminately ranged under one and the ſame denomination, that of DIPHTHONGS? As for my part, my opinion on the caſe is, that theſe *characters* are of ſo incompatible a nature, that, which ever of them ſhall be deemed to be *that* of a real *diphthong*, in the ſtrict ſenſe of the word, muſt abſolutely, by it's election, paſs con-

* Of theſe ſorts of DIPHTHONGS I know none in French. But they abound in Engliſh; beſides thoſe, like them above quoted, which have received, from time and cuſtom, their ſanction, and which are reputed *diphthongs*, both in proſe and poetry, there are others of this ſame laſt character, which go for *diphthongs* in poetry only, and ſcarce ever in proſe. So true is it, that this laſt ſort is particularly affected to, and in the ſtyle of the Engliſh language. As examples of this ſort, I ſhall quote the words, *power*, *tower*, *drawer*, *bower*, *over*, *never*, *even*, &c. which, though of TWO ſyllables in proſe, are always made ONE only in poetry, and contracted into a *diphthong* of the FOURTH, and laſt character above mentioned, being written and pronounced *pow'r*, *tow'r*, *draw'r*, *bow'r*, *o'er*, *ne'er*, *e'en*, &c.

demnation upon the three others, and pronounce them, *ipso facto*, utterly incapable of ſerving that office.

Now, may I be allowed to aſk the following queſtion? On a candid and unprejudiced examination of the FOUR above drawn up characters, can any one in his ſenſes conſider them each ſingly under ſuch an aſpect, as to think they may all collectively be properly qualified and defined by the general appellation of DIPHTHONGS? Now, ſuppoſing there ſhould be found any of ſo erroneous a turn of mind as to propoſe the ſyllables attended with thoſe FOUR ſo diſtinct ſorts of accidents, under ſo evidently falſe and contradictory a denomination, do we think that an attentive learner, who is determined to depoſite, in the ſecret repoſitories of his memory, none but thoſe definitions which convey a clear and diſtinct idea of the object defined, and which comport the diſcovery of a truth. Do we imagine, I ſay, that ſuch a learner will eaſily ſwallow the bait, and ſuffer himſelf to be ſo groſsly impoſed upon by his maſter, becauſe he wears, perhaps, a black gown, a buſhy wig, and enjoys great preferments? No, indeed. As for my part, I never did, never would, nor ever will. And, adhering to my MOTTO, HIC URITE; HIC SECATE, DOCTORES, NEQUE IN ÆTERNUM PARCITE, my only wiſh is to be treated the ſame, by all thoſe who will ever read me; as I am far from deſiring, like ſo many others, to be believed upon my word, but require, from thoſe, who will peruſe my work, to admit among my principles, none but thoſe which will abſolutely convey demonſtration, evidence, and conviction along with them, and to cut and laſh all the others freely without any mercy; for, I HAVE NONE for any body, in matters of knowledge and learning.—Now, ſince it is ſo, the concluſion from our FOUR above eſtabliſhed characters, is, that

I. The firſt character offer ſuch a contradiction in terms, that the nonſenſicalneſs of calling ſuch a ſyllable a DIPH-

THONG

THONG is evident to every mind, ſince but one ſound is produced and heard.

II. The ſecond character offers again the very ſame contradiction in terms; ſince but one ſound is likewiſe produced and heard in the ſyllable propoſed. Which I prove thus. That a ſyllable may be compoſed of a DIPHTHONG, there muſt be two diſtinct audible ſounds in it. ONE, in *Aïe*, I find; which is *a*. I know it to be a ſound, becauſe it has all the properties, qualities, and characters which conſtitute a * *ſound*. The SECOND, I find not. That deceptive *i*, which impoſes upon my eyes, after a fair, candid, and repeated trial, offers to my ears all the properties, qualities, and characters, which conſtitute an *articulation* †, but none of thoſe which conſtitute a *ſound*. If *i*, in *Aïe*, has not the ſame qualifications as A, it is inconteſtable that *i* cannot be admitted into the ſame claſs where A is, by the ſole virtue of thoſe very qualifications. If *i*, well and cloſely examined, is found to poſſeſs, on the contrary, all the qualifications, by the ſole virtue of which, is conſtituted that other claſs, into which A cannot be admitted on account of it's oppoſite and heterogeneous properties, it follows that *i* muſt be ranged among thoſe of it's own tribe. Now, my utterance of *Aïe*, convinces me that ‡ this *ï* is to *a*, in *Aïe*, what, *s*, *t*, *b*, *c*, *n*, &c. are to that ſame *a*, in *as*, *at*; *ab*, *ac*, *an*, &c. Therefore *ï*, in *Aïe*, is an *articulation*, not a *ſound*. If then, not a ſound, there is no DIPHTHONG in *Aïe*, nor in any ſuch like.

III. The third character lies again under the very ſame predicament as the *firſt* and the *ſecond* do. The ſame real contradiction in terms is found in it. The *i* of *Diable*, and *Bien*, are identically the ſame as that of *Aïe*; the

* See p. 37. CAN. III. † See p. 38. CAN. III. ‡ See Dr. Lowth's gram. p. 20.

only difference is in it's poſition. In *Aïe*, it follows the ſound; in *Diable*, and *Bien*, it precedes it. And, if that *ï* is to *a*, in *Aïe*, nothing more or leſs, than what, *s*, *t*, *b*, *c*, *n*, &c. are to the ſame A in *as*, *at*, *ab*, *ac*, *an*, &c. this very ſame *i*, is in *Diable*, and *Bien*, nothing more or leſs * than what, *l*, *r*, *t*, &c. are in *clad*, *croſs*, *ſtick*. We find it beginning, opening, or modifying, (to ſpeak agreeably to the language of different writers, and to be underſtood by each of them, and their ſectators) the firſt ſyllable or ſound of a word, in the French word *yeux*, and in the Engliſh, *young*, *yet*, *year*, *yes*, juſt the ſame as *l*, *r*, *t*, *p*, &c. do in *lad*, *lean*, *lack*, *rum*, *ram*, *rain*, *tar*, *tore*, *tone*, *tern*, *pike*, *pill*, &c. Why then ſhould it not be admitted to ſtand the ſame chance, and act the ſame part, as theſe ſame *l*, *r*, *t*, *p*, &c. are found to do in *clad*, *clean*, *ſlack*, *drum*, *dram*, *drain* and *train*, *ſtar*, *ſtore*, *ſtone*, *ſtern*, *ſpike*, *ſpill*, &c. I ſee no difference between their characters, properties, § and uſe. Why then ſhould I make any in the denomination of their functions? Why ſhould *id* be a DIPHTHONG in *Diable*, if I cannot make *ta* a DIPHTHONG in *ſtable*? The caſe, perhaps, may not appear quite ſo ſtriking at firſt to a prejudiced mind; but an unprejudiced one will ſoon reconcile itſelf to the compariſon, and eaſily find how they ſtand in the ſame predicament.—As for the *ou* of *fouet*, every ſyllable which has been above produced on account of *i*, is to be applied to *ou*. We ſhall add only that this *ou*, being in the French word *Oueſt*, *oui*, and many others, the very identical ſame as the Engliſh W is in *Weſt* and *we*, it is ſtill more eaſy to conceive the abſurdity of liſting the *one* among the *ſounds* in one language, and the *other* among the articulations in another. The true claſs it belongs to muſt be diſcovered by applying to it the definitions made of theſe two diſtinct elements, as drawn up p. 10, 12, 20, 22, 37,

* See again Dr. Lowth, *loc. cit.* § See *Id. ibid.*

39, &c. of this ANALYSIS, and critically performed, as we have juſt done with reſpect to *i*, in the examen of the *II* and *III* characters attending certain ſyllables propoſed by ſome grammarians, under the denomination of DIPHTHONGS. Then it will be eaſy to pronounce what tribe or family, that *ou* or W, belongs to in both languages, in ſpite of the deluſion offered to our mind, through the adminiſtration of our great impoſtors, the EYES.

IV. But the FOURTH CHARACTER is that in which I diſcover the true, and ſole principles of a DIPHTHONG; the definition of which is TWO audible SOUNDS, *filés*, as it were, one into another, without a ſeeming diſtinct diviſion, ſo that the ſubjunctive ſound ſeems to ſpring from one and the ſame exſpiration with the prepoſitive, and to ſtand on the ſame *chord* with it, only at the other end.—But, ſome will ſay, why, for example, is the *i* of *ſoil*, rather a *ſound* in this word, than in *Aïe*, *yeux* or *cieux*, &c. or why is the *o* of that ſame *ſoil*, rather a *ſound* in this word, than in ſome others, where you make it an *articulation* *? To this I anſwer, becauſe, without mentioning the name of the ſounds according to the always deceptive ſhape or figure under which they appear on paper, the prepoſitive ſound, which follows the S, and the ſubjunctive which precedes the L, are both of an equal duration of time in their utterance; and, therefore, if either of theſe two is proved to be a *ſound* from that alone, that it takes up a certain determined and limited meaſure of time by it's utterance; the other muſt be allowed to be a *ſound* alſo, which we cannot deny to take up likewiſe another meaſure of time perfectly equal to that of the precedent. And now, as it might be objected again, that, with reſpect to the time which ſounds take, or not take in their utterance, it is all nonſenſe to lay ſo much ſtreſs upon

* As in *Boête*, and *Coeffe*, where it certainly does not make a *diphthong* with *è*, as ſome ſuppoſe; but a true liquid *articulation*, like *l* or *r*, in *Blame*, and *Crane*.—

that,

that, as it depends intirely upon the conſtitution of the ſpeaker, who may uſe more or leſs volubility, according to his natural diſpoſitions; I ſhall add, that time and ſpace will, nevertheleſs, be the true and only diſtinctive characteriſticks, which will always eſtabliſh the difference between *articulations* and *ſounds*, which I may mathematically demonſtrate thus.

The mathematical POINT is that which, having neither breadth, length nor thickneſs, and therefore no parts, is conſidered as the *Germen*, the principle or beginning of magnitude; but, as for itſelf, ſuppoſed to be indiviſible. The LINE is, according to ſome, a *fluxus puncti*; but I had rather conſider it according to ſome others, as a compound of points. So that the LINE being allowed to be diviſible, *ad infinitum*, until it comes to a POINT, the ſmalleſt indiviſible part of it, I ſhall find that TWO POINTS make a line; or again, which is the ſame, that a SPACE may be conceived to cover TWO of theſe POINTS, or be occupied by them, though ever ſo cloſely placed one by the ſide of the other. Now, this is enough to give the moſt preciſe idea of the true eſſential and diſtinctive characters which conſtitute an *articulation* and a *ſound*, diſcriminatively. The inſtant required for my pricking a point is not ſuppoſed a time, for it cannot be ſuppoſed diviſible, becauſe a leſſer quantity of time cannot be conceived for any operation whatever. This is then, with reſpect to ſpace or time, what the mathematical point is in geometry; the *utterance* of an *articulation* requires no more time than the pricking of that point; and, like it, that utterance is (not ſuppoſed only, but really abſolutely and phyſically) indiviſible.

The pricking of *two* of thoſe points, be it performed with all the ſwiftneſs and contiguity which can poſſibly be conceived, requires abſolutely a lapſe of time between each pricking. Now, the ſpace, length, or meaſure of that time,

time, contained between one pricking and the other, is that preciſely which the *utterance* of a *ſound* requires. In ſuch a manner, that AS the *point* is a privation of magnitude, ſo the *articulation* is a privation of time; and AS *two* points placed, by the ſide one of another, conſtitute a line or magnitude, becauſe they cover a ſpace, ſo *time* conſtitutes a *ſound*; and that time is, ſtrictly and poſitively, that which is required to draw a ſtroke a croſs to cover the two mentioned points. Whence it may be concluded with great propriety that the quickeſt utterance poſſible of two articulative powers together, muſt and will always, be found equal to a ſound; which I will allow. And, for a proof of it, quote *St*, that French expreſſion made uſe of both to command ſilence, and to call ſomebody back, which we ſeem to pronounce without the aſſiſtance of ſounds.

This *St* is itſelf equal to a *ſound*, and takes up no more nor leſs time, than the interjection made of the pure ſound *Eh!* But that pure ſound *Eh!* like any other ſound pure, is forcibly protracted, that is to ſay, twice equal to itſelf, or twice in duration the length, time, or ſpace, which is neceſſary to give it birth, or exiſtence; therefore equal to *four* mathematical points. That length, ſpace, or duration, is required in the utterance of every ſingle ſound to have time to reconnoitre that ſound, and diſtinguiſh it's quality from that of another. For which reaſon all ſounds are always long and protracted when uttered in the reciting of the Alphabet. Now—if you can divide that protracted ſound, which you know to be equal to *four* points, into *two* equal parts; one of which (being ſuppoſed the length, time, ſpace and duration of *two* points only, the bare and neceſſary requiſite for conſtituting the eſſence of, and giving birth and exiſtence to a ſound) ſhould contain a diſtinct and audible ſound of a certain quality; and the other part of which, compoſed of the *two* other points, ſhould contain another diſtinct and audible ſound of another quality;—if, beſides, you can ſo perfectly

deſtroy

deſtroy and level of the exſpiration productive of the ſecond or ſubjunctive ſound, as to make it appear as if uttered from the ſame exſpiration as the firſt or prepoſitive one, and, therefore, as if they were both placed on the ſame *chord*:— THEN, AND NO OTHERWISE, you may have a DIPHTHONG to all intents and purpoſes, in the true, ſtrict and phyſical ſenſe of the word; and that DIPHTHONG will be one ſyllable alone, becauſe in ſmoothening and deſtroying almoſt that exſpiration neceſſary for the utterance of every real ſound, and by which the ſubjunctive ſound of the DIPHTHONG ſhould therefore come out, you ruin and deſtroy it's own particular SYLLABITY, and render it, by force, ONE only with the precedent.

This true CHARACTER of a DIPHTHONG is preciſely found in the ſyllables above quoted *hour*, *ours*, *foul*, *foil*, *ſoil*, *coin*, *loin*, &c. and in the words, *power*, *tower*, *drawer*, *bower*, *over*, *never*, *even*, &c. when poetically contracted and uttered, *pow'r*, *tow'r*, *draw'r*, *bow'r*, *o'er*, *ne'er*, *e'en*, &c. Therefore we conclude, that all theſe and the like, are true and authenticated DIPHTHONGS, the only ones which have a right to that denomination. And, of this ſort NOT ONE example is to be found in the FRENCH-LANGUAGE.

And now I have diſcharged my promiſe which I made p. 41. of this ANALYSIS, by which I engaged to prove, that there was not one ſingle DIPHTHONG to be found in the FRENCH-LANGUAGE contrary to the opinion of all our grammarians, and, in particular, of our learned Academician Mr. DUCLOS, to whom, however, as well as to the ingenious Mr. KENRICK, whom I promiſed alſo at the bottom of the ſame page to name, my candour and delicacy, with reſpect to literary properties, do not permit me to deny that I am wholly indebted for the diſcovery.

Mr.

Mr. KENRICK, whom by experience I have found to have beſtowed more reflection upon, and gone deeper into the true mechaniſm of his language than any of his predeceſſors or cotemporaries (at leaſt thoſe I have ſeen, and I doubt much whether any one has eſcaped me) have ever done, was one day, in my preſence, exclaiming much againſt DIPHTHONGS, and maintained, that there was no ſuch thing in language: That two ſounds of different quality, could not be uttered by one ſingle impulſe of the voice, according to the general definition of a *diphthong* and that two ſounds were two ſyllables. He was then, in this reſpect, certainly, very right; but the ſcales were at that time very thick upon my eyes. Prejudiced then, like all the reſt of my Nation, in favour of our pretended DIPHTHONGS, I defended them with all thoſe old trite arguments, of common place book, which are generally uſed for the purpoſe: and, as may be ſuppoſed, got no advantage from them, with a man who was ſo well founded, as I ſee now he was, in what he ſaid. However, a little time afterwards, as he was ſhewing me on paper his diviſion of the Engliſh ſounds, he confeſſed to me, that if any *diphthong* could be found in ſyllables, it muſt be in thoſe protracted ones, which are cloſed by the labial *m*, or the liquids *l* and *r*; perhaps alſo in thoſe which are cloſed by any of the conſonants, but then, only when they are followed by an *e* mute; which *e* mute, as he made me obſerve, having been formerly placed before and retaining ſtill that place in the modern pronunciation, came out under that *ſurd* ſound, which he calls SHORT and CLOSE; ſuch as is found in *Cur*, *Sir*, *her*, *bird*, &c. and was the occaſion of the protraction of that ſound which precedes it, in ſuch words as the following, *Blame*, *tame*, *Dame*; *time*, *file*, *pile*, *vile*; *fire*, *wire*, *tire*; *tide*, *ſide*; *line*, *vine*; *care*, *ware*, &c. and again in theſe, *ſoil*, *foil*, and alſo in *Joy*, *toy*, *boy*, *coy*, &c.

No ſooner had I heard him give the proper utterance of theſe words, and ſuch like, than I began to conceive quite another idea of the nature of DIPHTHONGS, by hearing theſe, the prepoſitive ſound of which was long and durable, and not tranſient and quick as in ours, *Diacre*, *viande*, *ciel*, *lui*, *loin*, *oui*, &c. But my diſcoveries went yet no farther, from the illuſtration of Mr. KENRICK, till reading by chance the remarks of Mr. DUCLOS, on the third chapter of the *Grammaire générale & raiſonée*, p. 28. I found *Je pourois nomer* tranſitoire *le premier ſon de nos* * *diftongues*, & repoſeur *le ſecond*; *parce que le premier ſe prononce toujours rapidement*, & *qu'on ne peut faire de tenue que ſur le ſecond*, &c.

Theſe two words, *tranſitoire* and *repoſeur*, broke at once the falſe glaſs of thoſe old ſpectacles, with which I had always ſo erroneouſly conſidered *diphthongs* all my life. What, ſaid I immediately to myſelf, what is there then in thoſe ſyllables of ours, compoſed of our pretended DIPHTHONGS, different and more particular, than in thoſe ſyllables wherein there are no DIPHTHONGS, and which are compoſed like the laſt ſyllable of the word *ami* quoted, by our ſame Academician, two pages before? The ſyllable *mi*, of the word *ami*, is like that of the DIPHTHONG *oui*, (and all the others, quoted along with this word) compoſed of a *tranſitory* ſound Mo, and a *reſter* I. All the *articulations* or *conſonants* are thus *tranſitory*; and all the ſounds are thus *reſters*. No *tenue* (or dwelling) can be made upon the firſt ſound of our Diphthongs? No more can it upon an *articulation* or *conſonant*. Therefore that ſuppoſed ſound cannot be a true ſound, it muſt certainly be an articulation. That circumſtance alone and that of *tranſitorineſs*, ſhew it

* The French DIPHTHONGS.

plain

plain enough; they are the true, proper, and only conſtituent characters of an *articulation*. A *tenue*, (dwelling or reſting) may be made upon a ſound? That is true again, and it can even be made, but upon that element alone. A TENUE is preciſely the diſtinctive property of *ſounds*, or vowels; it is the true, proper, conſtituent, and ONLY character of this particular element. Nothing can be a ſound which cannot admit of a TENUE. What is all this .....ſure our learned Academician has ſeen the land; but, like AARON, did not * enter into it. I ſhall be more bold; I ſhall ſet one foot upon it. I did. I found no oppoſition. I placed the other; no bear came up to encounter me, or to devour me. I caſt my eyes all about me; I diſcovered nothing but rich paſtures, beautiful tracks, untrodden yet, unſullied by the ſteps of any mortal. In a moment all the deluſive and enchanted caſtles, built up with falſe *vowels*, miſtaken *conſonants*, ſuppoſed *diphthongs*, *triphthongs*, and QUADRIPHTHONGS fell down and vaniſhed with the names of their promoters, as the decorations of an opera. TRUTH, that immortal DEITY of whom my HEART was, and always had been the TEMPLE, ſtood before me. I flew to her arms. She received me with kindneſs and a ſmile. Then, guiding my ſteps through all the paths of that beautiful country, ſhe ſhewed me engraved on various old pieces of Attick marble all the CANONS, which here I have faithfully tranſcribed. Happy if they do not prove the effect of a

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* *Aaron* was not allowed to enter the promiſed land, becauſe he had been wanting in truſt and confidence in the LORD, and had ſtruck the rock twice with his rod; *incredulus fuerat ori Domini Dei ad aquas contradictionis*. Mr. DUCLOS did not enter it, I believe becauſe he has been wanting in confidence in the ſtar, which had offered and begun to enlight and guide him, out of the old dark path of his predeceſſors. Had he followed it, and ſtuck to his own diſcoveries, he would have never followed, like the botaniſt Mr. ADANSON and others, the new ſpelling he has adopted; he would have known the errors of it and diſcovered himſelf, before me, all which I think I have diſcovered.

fine dream! If they do, I muſt confeſs my dream laſts ſtill.

So far we have been treating of the various powers of human ſpeech, and explaining the new terms mentioned in this CANON, which had been imagined neceſſary to the claſſing thoſe powers in a proper order, according to their tribe; and a proper ſtandard has been alſo given by which theſe tribes might be known. Now, we are to explain the other new terms to which the neceſſity of conveying at once the various accidents thoſe powers are liable to, have given too ſufficient, and therefore very juſtifiable, occaſion. Theſe new terms, as mentioned in the CANON, are the ſubſtantives DELOGENOSEMS, AMPHERISTOGENOSEMS; MONOGENOSEMS, AMPHIGENOSEMS, and HECATEROGENOSEMS. Whence, for the convenience of criticiſm, have been alſo drawn the following adjectives, DELOGENEOUS, AMPHERISTOGENEOUS; MONOGENEOUS, AMPHIGENEOUS, and HECATEROGENEOUS.

N. B. It being the fate of each of the two tribes of both the *oral* and *written* elements of languages, to be by their nature liable to inconveniencies expreſſed by theſe few words, that is the reaſon why theſe words have been placed, in the SCHEME belonging to this CANON, between the ARTHROSEMS and the PHONOSEMS, as being equally applicable to each of them.

DELOGENOSEM; From Δῆλος *manifeſtus, notus, certus, perſpicuus*; Γένος, *genus*, and Σῆμα, *litera*, is an *epiſem* letter or figure, the ſpecies or tribe of which is perfectly known, manifeſt and perſpicuous; which admits of no diſpute, and the true power of which is certain. Among the *conſonants*, the EPISEMS, or figures, K*o*, G*o*;—R*o*;—L*o*, T*o*, D*o*, N*o*;—S*o*, J*o*, Z*o*; and M*o*, P*o*, B*o*, F*o*, V*o*, are of this ſure, certain and inconteſtable quality.

They

They are all repreſentative of ARTICULATIONS; and of articulations ONLY. The POWER of each is ONE; and one ONLY. They are inveſted with NO MORE than ONE mode of utterance.—Among the *vowels*, the EPISEMS, or figures A and E are of this ſure, certain and inconteſtable quality. They are both repreſentative of SOUNDS; and of ſounds ONLY. The power of each is ONE; and one ONLY. They are each inveſted with NO MORE * than ONE mode of utterance.

AMPHERISTOGENOSEM: From Ἀμφήριστος, *anceps*, *controverſus*; (Γένος and Σῆμα.) is an EPISEM letter or figure, the ſpecies or tribe of which is NOT YET perfectly known, manifeſt and perſpicuous; which admits of ſome diſpute, and the true power of which is not AS YET univerſally acknowledged.—Of this ſort none are found among the *conſo-*

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* I expect immediately a thouſand opponents ready to lay hold on me here, and ſay, if *a* and *e*, are inveſted with no more than one mode of utterance in French, how does it come to paſs that this *a* ſounds ſo differently in *table*, and *infame*? How does it come to paſs that *e* ſounds ſo differently in *le*, *né*, *net*, *zèle*, *crême*? To this I anſwer, 1ſt, That here we ſpeak of the figures, *quoàd formam*, not *quoàd poteſtatem*. 2dly, That ſhould I even conſider them here, *qù àd poteſtatem*, I could do it with equal propriety, without contradicting myſelf; becauſe I make a wide difference between the *mode* of utterance of a ſound, and the *quality* of a ſound. 3dly, That ſhould I even conſider them here in their qualities, or *quoàd poteſtatem*, I could ſtill do it with the ſame propriety; becauſe the ſhape or form of the figure ceaſes inſtantly to be attended to, as ſoon as, by means of an accent or any other ſign, it's power, or what is the ſame, it's quality is altered. In ſuch a caſe, therefore, the *e* of *le*, and that of *crême*, are no more the ſame figure, than *o* and *a* are the ſame figures in *orge*, and *age*. Thus much may be ſufficient to have ſaid here; we ſhall make it more evident in it's proper place. So let it ſuffice, for the preſent, to know that here we have conſidered the figures *a* and *e* only, and as under no other power or quality of ſound, but that which they bear in the recital of the French Alphabet. When we come to conſider them under their other powers, then they will alſo make for us as many different figures. And let this be obſerved once for all.

nants.

nants. — Among the *vowels*, the EPISEMS, or figures I or Y, O and U are of this dubious and conteſtable quality, in ſuch words as the following, *cieux*, *yeux*; *joint*, *oint*; *lui*, *huître*. —If theſe words be DIPHTHONGS, the figures I or Y, O and U are *ſounds*, therefore *vowels*. If theſe words prove to be no DIPHTHONGS, theſe ſame powers I or Y, O and U become *articulations*. 'Till the caſe is ſettled and determined among the learned, and univerſally approved and received, the EPISEMS of I or Y, O and U, muſt be conſidered as ſo many AMPHERISTOGENOSEMS, or as of an *amphériſtogeneous* tribe, family or quality.

MONOGENOSEM: from Μόνος, *ſolus*, (Γένος and Σῆμα.) is an *epiſem*, of either tribe, which is veſted with NO MORE than ONE power; which therefore, if a *conſonant*, like Po, always acts as an *articulation*, and is never found acting any other part, ſuch as, for example, that of a *vowel*: and which, if a *vowel*, like A, always acts as a ſound, and is never found acting any other part, ſuch as, for example, that of a *conſonant*. To theſe ſorts of *epiſems*, figures, or characters (στοιχεῖα) belong the epithet of *delogeneous*, as above obſerved and explained.

AMPHIGENOSEM, from Ἀμφὼ, *duo*, (Γένος and Σῆμα.) is an EPISEM which is inveſted with two powers at the ſame time; which, therefore, belongs to both *ſexes*, tribes, or families, and is uſed ſometimes as a ſound, and ſometimes as an *articulation*, according to circumſtances.—Of this ſort is I or Y, theſe two draughts being both the ſame *epiſem*, in the practical uſe of languages, though ſomewhat different in ſhape.

To underſtand perfectly the difference between the words AMPHIGENOSEM and AMPHERISTOGENOSEM, we muſt take the two French words *yeux* and *cieux*, and the two Engliſh

Engliſh ones *yet* and *pierce*. — In the firſt word of each couple, the power Y (which is ſo evidently the ſame as I, that we have the privilege to write it, if we chuſe, with this laſt, thus *ïeux*) is * acknowledged to be that of a *conſonant*,

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* I know perfectly well that Dr. LOWTH, p. 4. of the laſt edition of his grammar 1769, ſays expreſsly, that *the contrary is acknowledged*. And as his *note* is worth anſwering, I will take it down *verbatim*, and anſwer it, article by article.

" The ſame ſound," ſays he, " which we expreſs by the initial *y* " our Saxon anceſtors, in many inſtances, expreſſed by the vowel *e*; as " *eower*, *your*, and by the vowel *i*; as *iw*, *yew*; *iong*, *young*. In the " word *yew*, the initial *y* has preciſely the ſame ſound with *i* in the words " *view*, *lieu*, *adieu*: the *i* is acknowledged to be a Vowel in theſe latter; " how then can the *y*, which has the very ſame ſound, poſſibly be a " Conſonant in the former? It's initial ſound is generally like that of *i* " in *ſhire*, or *ee* nearly: it is formed by the opening of the mouth without " any motion or contact of the parts: in a word, it has every property of " a Vowel, and not one of a Conſonant."

The ſame ſound which you *expreſs by the initial* y, *your Saxon anceſtors*, you ſay, *in many inſtances expreſſed by the vowel* e; *as* eower your .... What is this to the purpoſe? It proves, perhaps, that you have received from your anceſtors the alphabetical denomination which you give to that figure *e*; and affords a great probability that the power conformable to it's denomination, which it has preſerved in many of your words, it enjoyed conſtantly in all, in their times. But, as the query is very indifferent to our preſent object, I paſs it over. — *And by the vowel* i; *as* iw, yew; iong, young. I paſs alſo over this as being of no ſervice to me. — *In the word* yew, *the initial* y *has preciſely the ſame ſound with* i *in the words* view, lieu, adieu: CONCEDO MAJOREM PROPOSITIONEM; for, I ſuppoſe you mean the ſame *utterance* by the ſame *ſound*; and, ſo far, it is literally true. — *The* i *is* ACKNOWLEDGED to be a VOWEL *in theſe latter*; NEGO, NEGO, REVERENDISSIME PRÆSUL, NEGO MINOREM PROPOSITIONEM. — *How then can the* y, *which has the very ſame ſound, poſſibly be a Conſonant in the former?* Becauſe it is a true Conſonant alſo in THOSE LATTER. — *It's initial ſound is* GENERALLY *like that of* i *in* SHIRE, *or* ee *nearly*. Oh! my friend KENRICK, where art THOU! Is it poſſible that I can find no body

but

or, which is the ſame, an *articulation*. Therefore as that ſame I or Y, both *quoàd formam* and *quoàd poteſtatem* is alſo acknowledged a *vowel* or which is the ſame a *ſound* in ſuch French words as theſe, *y* (there) and *ni* (neither), and in ſuch Engliſh words as *any* and *brick*, ſo far conſidered, theſe two

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but THEE, in England, to talk ſenſe and reaſon with, about ſounds; and who can give me the right and true quality of the Engliſh ones! — As I intend this ſhould be read by the French Nation, I muſt convey to them an idea of that *i* in *ſhire*, and of that double *ee*, that they may judge of the Doctor's compariſons, with his two given ſounds. Therefore, Gentlemen, you muſt know, our learned Biſhop means, by that double *ee*, the ſound reſulting from thoſe two figures in the words *fee*, *knee*, *bee*, &c. Now, that you may know what is that ſound, reſulting from *ee* in theſe words, you have only to pronounce your own words *je ſie*, *benie*, *hardie*, &c. and the ſound which will reſult from your *ie* in theſe words will preciſely be that of the Engliſh *ee* in the others. As for the ſound of *i*, in *ſhire*, in the unſtudied and vulgar * pronunciation, it is preciſely your *e* grave in *chère*: and if you place theſe two words *ſhire* and *chère* one by the ſide of the other, and pronounce them one after another, it will be out of human power to know which of the two you pronounce firſt, whether it be the Engliſh or the French; ſo very identically the ſame ſound, are they both in common uſe. — Now I will aſk whether any body living, except Dr. LOWTH, could ever have blended thus together in one, two ſo oppoſite ſounds and ſo different in quality, ſource, principle, and place of formation? But that is not yet all; not only the initial ſound of the *I* varies, according to him, between thoſe *two* mentioned ſounds, *i* of SHIRE, and *ee* of *fee*, but has a *third* one alſo, which he does not mention (and which, upon my word and honour, I cannot gueſs;) for he ſays *generally*, whence I conclude it is not *always*; and now, if it is not *always*, but only *generally* ſounded like the ſounds he mentions, I conclude

* If you aſk an Engliſhman how he pronounces that word *ſhire* he will tell you *chaïre* becauſe perhaps it ſhould be ſo pronounced in reality, as it is the true ſound they generally give to their *i* when followed by a feminine *terminative* as it is in this word and in *fire*, *tire*, *mire*, &c. which are always pronounced *faïre*, *taïre*, *maïre*, even in the moſt vulgar and quickeſt utterance. But as for *ſhire*, I am very certain that, when in common converſation they ſpeak of *Berk ſhire* or any other of their *ſhires*, no body can hear any thing elſe but our very word *chère* and not *chaïre*, or *chire* as ſome would have it to be.

it

figures or *epiſems* are called, on account of that double and incoherent capacity in which they are found acting, AMPHIGENOSEMS; becauſe they are indeed of an AMPHIGENEOUS nature, ſince they are of both ſexes, tribes, or families, both *conſonants* and *vowels*, or, which is the ſame, both *articulations* and *ſounds*, according to circumſtances. — In the ſecond word of each couple *cieux* and *pierce*, the nature

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it muſt then *ſometimes* be ſounded alſo like ſome other; but what is that other, GOD knows; we muſt aſk him. But, in the mean time till we learn what that other ſound is, with which the initial *I* is *ſometimes* uttered, beſides thoſe two ſounds of *i* in *ſhire*, and *ee* of *fee*, under which it *generally* comes out, I would be glad to know whether any of my countrymen ever had any notion that their *y* of *yeux*, which is the very ſame as that of the Engliſh word *yew* propoſed by the Doctor, had the leaſt affinity of utterance with their *è* of *chère*, and what they would think of me, if I talked to them in that manner about our ſounds? — *It is formed by the opening of the mouth*. And ſo is every conſonant whatever, formed by the opening of the mouth. At leaſt I find that I cannot form a conſonant without opening my mouth. But perhaps the Doctor can. He ſhould have ſaid *by the* MERE *opening*, then he would have ſaid ſomething. — *Without any motion or contact*... Becauſe it is itſelf a contact. — *Of the parts*. And pray do you know no other conſonant but thoſe which are the effect or product of a *motion or contact of the mouth*? What motion, what contact can the palate produce? The *i* of *yew* is a palatial. It is formed by an exſpiration of the wind from the pipe, directed in a ſtreight line, againſt the roof of the mouth, and in ſome meaſure like (if I may be allowed the compariſon) the ſtream of water which is ſquirted from a ſyringe againſt a wall. It's principle is *Ho*. If the ſtream of wind keeps ſquirting againſt the roof of the mouth the time neceſſary to form a ſound, it becomes a vowel to all intent and purpoſes: if the ſtream is ſtopped ſhort at it's birth to make room for another ſound, it muſt turn into a conſonant; and is one too by all means. A contact is not the conſtituent quality, the *ſine quâ non*, of a conſonant; the meaſure of time it takes for it's production, has a much greater ſhare than the contact in it's conſtitution. — *In a word it has every property of a vowel, and* NOT ONE *of a conſonant*. QUERE, Is the Doctor well acquainted with the real properties of *vowels* and thoſe of *conſonants*? I do not think he ever was. See before, p. 150. what I ſay about the conſtituent properties of thoſe two elements of human ſpeech.

of the *I* not being ſo univerſally acknowledged, and ſome inſiſting upon it's being a *ſound* making a DIPHTHONG with the following; others inſiſting upon it's being as good, as ſure, as unqueſtionable * an *articulation* as in the firſt words of each couple *Yeux* and *Yet*, theſe two *epiſems* ſtand then in a controvertible caſe, on account of which they are and muſt be called *Ampheriſtogenoſems*; becauſe they are of an AMPHERISTOGENEOUS nature, ſince their true ſex, tribe or family is not ſo perfectly characteriſed as to determine at once whether, in ſuch circumſtances as theſe, they are true *conſonants* or true *vowels*; or, which is the ſame, whether they are true *articulations* or true ſounds.

HECATEROGENOSEM; from Ἑκάτερος, *utervis*, *uterque*; (Γένος and Σῆμα) is an epiſem, the form, ſhape or draught of which ſerves indifferently to either purpoſe of repreſenting ſometimes a *conſonant* and ſometimes a *vowel*. Such were formerly I U and V, which in ſome words ſtood for the *ſounds* with which they are now inveſted; when, under the ſhape of *i* and *u*, they are called *vowels*; and which, in ſome other words, ſtood for thoſe articulations which we have now allotted to the figures or epiſems J, j, V, v.—Of this ſort are all the *epiſems* or characters, (στοιχεῖα) which vary in their powers, according to circumſtances and poſition. Therefore the S among us, the C and the T are ſtill of that *hecaterogeneous* ſort, ſince they vary in their powers; and that the S*o* becomes a Z*o*, ſometimes, when it is between two *vowels*; as in *Raſé*, which is pronounced *Razé*; the C*o*, the true power of which is K*o*, becomes a S*o*, before an *e* or an *i*; as in *Calcédoine*, and *Calciner*, which are pronounced *Kalſédoine*, and *Kalſiner*; the T*o* becomes a S*o* in certain circumſtances, as in the laſt ſyllable of the following French word *Conſtitution*, which is pronounced *Konſtituſion*, &c. &c.

* See p. 148.

OBSERVATIONS

Observations on this Neologism.

I ſhould have been very willing to avoid dwelling any longer on this ſubject, and I thought indeed I had intirely done with this Canon when I came to the explication of the laſt word Hecaterogenosem. I was viewing with pleaſure that I had at laſt gone through a very tedious part of my taſk; and if I imagined that my Reader might be tired with reading, I felt myſelf at leaſt as much ſo with writing. However, the deſire of being thoroughly explicit, and the fear of being accuſed of having, without any real and abſolute neceſſity, coined new words with no other intention but to make a ſhew of learning, (an accuſation which my enemies, and thoſe the capacity and underſtanding of whom this Analysis will be above, may be ready enough to form againſt me) theſe two motives, I ſay, prevailed upon me and got ſo far the better of my natural lazineſs as to determine me upon adding, again, the few following reflections in order to demonſtrate the utility, and neceſſity of this new technical vocabulary.

Among all the difficulties and thorns which a man of letters meets with, in the courſe of his ſtudies, in the various branches of learning, that of rendering himſelf tolerably maſter of languages, has always been obſerved to be not the leaſt arduous taſk which can befall him. Whether his taſte give him a turn for diving into what is generally called the learned languages, or make him humbly content himſelf with the modeſt acquiſition of the modern ones only, he finds them equally wrapped up in clouds of darkneſs, and ſecured under an impenetrable obſcurity. Does he, to make his way through the intricate and perplexing maze, conſult fifty different authors, who have taken into their conſideration the very ſame object? Fifty different ſolutions, fifty incompatible directions, fifty irreconcilable opinions, interpretations, and diſquiſitions of the matter in queſtion, are inſtantly offered

to his contemplation. So, that what he is ſure to gain is an additional incertainty, after ſo much trouble taken to remove that he was in before. And, indeed, it is hardly conceivable how unintelligible are the explications, and the examples of compariſon given by moſt of the writers on languages: how, their pretended illuſtrations are obſcure as the conteſted point itſelf, if not, as too often is the caſe, ſtill more ſo. There muſt then be a certain occult cauſe, owing to ſome very material fault, or error, generally adopted, to ſome falſe principle unqueſtioned and generally looked upon as granted and as an univerſal baſis or foundation, on which theſe authors build their various ſyſtems, and which has not yet been hit upon or perhaps even ſo much as ſuſpected. If I am not miſtaken, I think I have found it; I think I can account for it. At leaſt it has, for a long while ſtruck me in a certain light which I will take the liberty to communicate here, and expoſe to public cenſure thus.

At the revival of letters in Europe, the latin language was thought of, as a general and univerſal point of coincidence for all the learned, by means of which they could communicate, and have a free commerce of thoughts with each other. Accordingly the grammar of that language was drawn up and diſtributed according to the rules and principles which could be collected from all the authors of that language who had treated any parts of that ſubject. In this manner the learning the latin language, being conſidered as the very firſt ſtep neceſſary and previous to the attainment of any ſcience, became in all Nations the firſt occupation in which it was thought proper to employ thoſe early years of youth which could not yet be of any great ſervice to the community. And thus it is ſtill, that in all the Nations of Europe they continue to employ the firſt uſeleſs years of life, the diſtribution of which is ſo ill calculated. In doing this they have not been aware of the dangerous conſequences; they have

not

not been ſenſible of all the errors and prejudices which a mind, thus ſo early prepoſſeſſed, muſt unavoidably imbibe. The rules and principles of the latin language being now fixed determined and invariable, they thought it a great advantage of courſe to tranſlate them *verbatim*, each into their own vulgar tongue, in order to familiariſe themſelves with them. To which if we add the advantage which ſeemed to all of them to reſult from the uniformity of figures or ſameneſs of written elements, we ſhall find theſe deluſive apparences did then, as they do ſtill, engroſs all their attention and flatter their imagination. But, how far were they from ſuſpecting the danger which has ever ſince continually awaited them for ſo many paſt centuries, and that the very point in which they delighted moſt, ſhould become the only cauſe of all their errors, of thoſe inſurmountable difficulties they meet with in the attainment of all the other dead languages, and even in that of each other's language.

Had they conſidered, (and ſhould they conſider now, for, it is never too late for amendment) that this unlucky reſemblance of the Latin epiſems to their own, has naturally induced them to ſubſtitute for the real original power they enjoyed among the Latins, and which they are ignorant of, that certain, particular, diſtinctive and national mode of utterance which is peculiar to each of them: an utterance which there are great reaſons to believe is as different from, and even contradictory to the powers thoſe ſame epiſems enjoyed among the Latins, as they are proved to differ now, moſt inconteſtably, among the ſeveral Nations of Europe, and ſometimes, what is more remarkable, even among the dialects of each of them, ſingly and ſeparately; Is it not evident they muſt then have taken great care, when each of them came to honour, credit, and dignify their own language with a grammar, not to apply to their figures the ſame denominations they found them decorated with in Latin? However, this is what they have all moſt abſurdly done.

done. And they have done it not only with their own languages, but with others of the dead and learned languages too. They have done more, they have carried the abſurdity ſo far as to ſubmit to the Latin denominations all their parts of ſpeech, their turns, idioms, conſtruction and phraſeologies. What was an adverb in Latin muſt be one in their language; they muſt have the ſame particles, the ſame pronouns, the ſame tenſes, &c. But as this concerns grammar abſolutely ſpeaking, and not the *Analyſis* of pronunciation and orthography, we poſtpone ſaying any more of it 'till we treat of the French grammar.

To return to our preſent object, the *name* and *powers* of the typical figures, is it not the height of abſurdity to have given in French and Engliſh the name of *diphthong* to any two vocal figures which are diſcovered by our eyes in the ſpelling of ſome words, ſuch as *oubli*, *auteur*, &c. becauſe two ſuch figures, one by the ſide of the other, and not ſeparated by an articulative epiſem, were deemed and denominated ſuch among the Latins? Are we not guilty of as great an abſurdity, not to find, diſcern, diſtinguiſh, and diſcover the real articulation which is exiſting in ſuch words as *oui*, *huître*, *ïeux*, *enfoui*, *lui*, and *cieux*, becauſe we happen to have repreſented them by figures which we have been uſed to qualify by the denomination of *vowels*, while one of them, (the I*o*) in the Engliſh word *yet*, and in the French *ïeux*, is, merely owing to the ſhape of the figure J by which it happens to be repreſented, or, what is the ſame, owing to the power which happens to have been given to the figure J, qualified in German by the name of articulation or conſonant; and while another, (the W*o*) in the French words *oui oueſt*, is, merely owing alſo to the ſhape of the figure by which it is repreſented in We and Weſt, qualified, likewiſe, in Engliſh by the appellation of a *conſonant* or *articulation*, &c. If etymology has given birth to certain variations in the typification of certain powers both

of

of the *vocal* and *articulative* tribe, among the modern European languages, is it a reaſon why we ſhould make uſe of the ſame licence in the typifying of the oral powers of new diſcovered languages, which have never yet been repreſented on paper by any figures at all, and which bear no kind of relation whatever to any etymology? Such an abſurdity is ſo ſtriking, that it needs no longer expatiating upon.

It is then moſt inconteſtable, in my opinion, that all our errors and prejudices, in what concerns the human oral powers, all our miſtakes in the claſſing of them, and the falſe denominations by which we qualify ſome of them, ariſe from nothing but from the impreſſion the Latin language has made, and continues to make, on our material ſenſes: and that a man, who had been born blind, and who would take the trouble to analyſe the elements of ſpeech, in every word given him, and claſs them properly from his audition, according to the definitions of them which we have laid down in ſeveral places of this work, would certainly be found to follow a track widely divergent from that which has hitherto been trodden.

The different ſorts of errors which too cloſe, and too ſervile an adherence to the Latin rules had given riſe to, once diſcovered, they required then to be characteriſed by a particular denomination, in order to render the controverſy on theſe matters more eaſy, and clear it from the embroiling of a long periphraſis to expreſs an idea which always gains ſo much more perſpicuity as it is diffuſed in leſs words. This we have done by the coining of this new technical vocabulary. By this mean we avoid the falſe vibration which certain expreſſions, for a long while ſince miſtaken in their meaning, would have occaſioned in the mind of our readers, had we continued to make uſe of them.—We afford an expedient for characteriſing each of the modern European languages, and for aſcertaining their degree of oincidence with or divergence

vergence from each other.—We procure a fixed, determined and certain criterion by which to trace a word through all the different ſtages of alteration which, by means of an interchangeability of figures, it may have undergone from age to age, in the ſame or in various languages, or which it may be found undergoing in the ſeveral dialects of one and the ſame language, and in the ſame age.—In ſhort we have laid down a new and infallible road to be kept whenever an attempt ſhall be made to diſcover the marks of originality, or the ſtigmas of *derivativeneſs* in the language of new diſcovered countries; and at the ſame time a method to avoid that ambiguity which always attends the general and unſkilful mode of tracing ſuch ſounds and articulations on paper. But as I intend preſenting to thoſe Powers who diſtinguiſh themſelves by their glorious zeal for the advancement of literature, a more circumſtantial MEMOIR on this ſubject, I will forbear entering into a further detail upon it, at preſent.

In quitting it, for this time, I will only give this caution, not to be too raſh in the application of theſe new technical terms. For, it would be quite contrary to the ſpirit of their introduction into the Analyſis of languages, ſhould, for example, the *ſh*, and the *ph*, be taken in Engliſh for HECATEROGENOSEMS, becauſe they are differently uttered in *falſhood*, and *friendſhip*; in *philoſopher*, and *ſhepherd*, or *upholder*: ſhould likewiſe *ſh* be called a DIARTHROSIS in *ſhade*, and *ſhr* a POLYARTHROSIS in *ſhrine*; becauſe they ſeem to the eyes what *ſt* in *ſtable*, and *ſtr* in *ſtrive* appear to be, &c. It is to rectify ſuch precedent miſtakes as theſe, the preſent new words have been thought of and introduced: and the uſe we ſhall henceforth make of them in the Analyſis of the French language, will ſoon point out to others the method of applying them to their own language, and the advantage which reſults, in reſpect of preciſion and perſpicuity, from their adoption.

CANON

CANON XXII.

The ſtrict obſervance of the true quantity peculiar to each of the ſounds of which a word is compoſed, and the proper allotment * of their reciprocal appertinances (in which alone conſiſts the right and juſt diviſion of ſyllables, conſidered in their actual † corrupted ſtate of moderniſm) form and conſtitute what is now meant and underſtood by harmony in languages.

PROOF.

We ſhall reſerve for another opportunity the enlarging on that part of our CANON, which reſpects *the true quantity peculiar to each of the ſounds of which a word is compoſed*, as it imports ſome ſort of connexion or affinity with *accent*, under which head, therefore, it will fall more properly when we come to treat of this laſt. What we are then going to conſider at preſent, more particularly, is *the proper allotment of the reciprocal appertinances of each of theſe ſame ſounds, conſidered in their actual corrupted ſtate*.

We have learnt by CANON XVIII. how we are to underſtand *that corrupted ſtate* of our modern ſyllables, And CANON XIX. has ſhewn us all the poſſible faces, under which the modern ſyllables may offer themſelves in the ſeveral European languages extant; when variouſly accompanied by all their poſſible appertinances. It is in this ſtate that this Canon propoſes to us to conſider them; in order, that by a proper and well managed appropriation of their reciprocal appertinances in polyſyllables, a right

* See CAN. XIX. † See CAN. XVIII.

and juſt diviſion may be made of them, whence muſt neceſſarily enſue an harmonious utterance of the words they compoſe. To obtain this, in the French language, it will not be improper to pay a particular attention to the following rules.

I. The various combinations to which the French have been reduced, in order to expreſs the great number of ſounds of their language, on account of the ſmall number of figures devoted to the repreſentation of that element in the alphabet they had borrowed, having rendered it quite impoſſible to be contented with the expreſſion *vowel*, to ſignify indiſcriminately each of thoſe ſounds, whether of the ſingle or combined claſs, it has been thought proper to change this name of *vowel* into that of CHARACTERISTICK.—By this name of *Characteriſtick*, which muſt be underſtood in the ſtrict ſenſe of *vowel*, inſomuch as this is itſelf rationally underſtood as an *epiſem* or στοιχειον, repreſentative of a *ſound*, may therefore be aſked and anſwered any queſtion, with reſpect to the number of ſounds contained in every word whatever. For example: ſuppoſe the word *mérita*, ſhould be propoſed to know the number of *ſounds* contained in it; it will be quite indifferent to aſk, *how many* VOWELS *are there* in *mérita?* or to aſk, *how many* SOUNDS? or again, *how many* CHARACTERISTICKS? Theſe three being perfectly *ſynonimous* words, *quoàd poteſtatem*; the word *vowel* differing only, *quoàd formam*, becauſe *time*, *cuſtom*, and *habit*, have prevailed ſo far as to make it convey the idea of one ſingle figure, at the ſame time that it is intended to convey that of one ſingle ſound. Now, whereas both the form and the power perfectly agree in the word *mérita*, either of the above three mentioned words will be, as we ſaid, perfectly indifferent, likewiſe, both in the queſtion and in the anſwer, which laſt will be, THERE ARE THREE, meaning *ſounds*, *vowels*, or *characteriſticks* as you pleaſe. And if there were FIVE AND TWENTY figures in the alphabet to correſpond

pond with each of the FIVE AND TWENTY ſounds contained in the language, there would be no neceſſity for introducing the word CHARACTERISTICK to ſubſtitute it for the word *vowel*. But as this is far from being the caſe, we are forced to alter the words, generally uſed, in order to come at a more adequate knowledge of the true analytical principles, on the inveſtigation of which we are now bent.

For a proof: inſtead of *mérita*, ſuppoſe, now, the word *aimai* ſhould be propoſed, and the queſtion put in the common terms, *how many vowels are there in this word?* Who would not very readily anſwer FOUR *vowels?* Every body would, certainly. Notwithſtanding it would be an egregious miſtake. For, though, *quoàd formam*, there are indeed FOUR figures, *epiſems* or στοιχεια, yet there are, in fact, but two ſounds in the word *aimai*; the firſt *ai*, being one, and the ſecond *ai*, another. Hence we ſee the neceſſity of having another expreſſion to ſubſtitute for the term *vowel*; becauſe, by this term we are now uſed to underſtand nothing elſe but certain particular figures; and we have forgot that we have once underſtood by it thoſe certain particular powers with which they were inveſted, when theſe powers exceeded not the number of figures. But, now, that they do to an immenſe degree, another word muſt, therefore, neceſſarily be introduced to recover that certain particular vibration of idea, which was formerly attached to the utterance of the word *vowel*, and which this has loſt the power of raiſing in us. This new word, is, as we ſaid, CHARACTERISTICK, by which is equally conveyed the idea of the *three* real ſounds and figures of the word *mérita*; and of the two combined ſounds *ai* of the word *aimai*. Therefore, we now declare that, from this inſtant forwards, the term *vowel* ſhall abſolutely be baniſhed from all our diſſertations, and we ſhall never uſe any other but that of CHARACTERISTICK in it's ſtead.

II. The next ſtep we are now to take is to agree with reſpect to the *articulations* or *conſonants*. As they ſtand preciſely under the ſame predicament as the *vowels*, and as they are ſubject to like combinations, ſome of *two*, ſome of *three* figures; ſome repreſented by *epiſems* generally conſidered as repreſentative of *ſounds*, &c. it would be natural to expect a new term for them, which ſhould comprehend them all under one and the ſame denomination, as that of *characteriſtick* comprehends all the ſounds either of the ſingle or combined claſs. But, beſides that a proper proviſion on that ſide of the queſtion has been made in the precedent CANON by the term ARTHROSEM, and it's ſubdiviſion into MONARTHROSIS, DIARTHROSIS, and POLYARTHROSIS; we are now, 1ſt, to conſider articulations with reſpect only to the place, and rank they occupy in the ſyllable which they form, and of courſe merely as the companions of the *characteriſtick* which is the foundation of that ſyllable and which eſſentially conſtitutes it. 2dly, As it is our intention to avoid in practice, (whenever we can conveniently do it, without it's being any way detrimental to the clear idea we wiſh to convey) too frequent an uſe of hard words, we had rather, in a circumſtance ſuch as this, when the terms are to be ſo many times repeated by a pupil in the ANALYSIS of a whole page of words of all ſorts, introduce ſome common words when any ſuch can be found capable of expreſſing literally the true place, characters, and functions with which certain figures are occaſionally inveſted. Therefore, as, according to CANON XIX, the ſecond ſort of ſyllables conſiſts of ſuch as, like t*o*, are opened or preceded by an articulation, without any after; we ſay, that any articulation whatever, which ſhall be found thus *opening* or preceding a *characteriſtick*, always ſhall, henceforth, be denominated in our work by the term FIGURATIVE.

III. The third ſort of ſyllables mentioned in that ſame XIX. CANON, conſiſting of ſuch as like *it*, are *cloſed* or followed by an articulation without any before; we ſay, that any articulation

culation whatever, which ſhall be found thus *cloſing* or following a *characteriſtick*, always ſhall, henceforth, be denominated in our work by the term TERMINATIVE.

IV. Whatever number of figures may be found coaleſcing together, either at the *opening* or *cloſing* of a ſound, ſhall be all taken together, and denominated conjointly, by the ſingle term agreed upon to convey the idea of the place and rank they ſhall be found occupying in the ſyllable they compoſe. So that in *Strips*, the *Figurative* is *Str*, and the *Terminative* ps, with the *Characteriſtick* i between them.

N. B. We are forced here to interrupt for an inſtant the courſe of our *Analyſis* of words and ſyllables, to acquaint our Readers that in conformity to the genius of the *French-language* (and we might almoſt venture to ſay all the poſſible languages) the laſt ſyllable of a word, compoſed of ſeveral ſyllables joined together, being always the chief ſyllable intruſted with the ſenſe of the word; and derivatives being always formed by addition to, mutation of, or ſubtraction from the laſt original ſyllable of any word; the right *Analyſis* of the true conſtituent parts of each particular ſyllable of any French word, divided into it's true number of ſounds, properly accompanied with their reſpective appertinances, muſt always begin from the laſt figure, and go backwards to the firſt. Example: Suppoſe *to* be the word propoſed. We muſt ſay, *Characteriſtick* o, *Figurative* t. Suppoſe *it* be another word propoſed. We muſt ſay, *Terminative* t, *Char.* i. Suppoſe *but* be again another word propoſed. We muſt ſay, *Term.* t, *Char.* u, *Fig.* b. Suppoſe again, in ſhort, *ſtrips* ſhould be another word propoſed. We muſt ſay, *Term.* ps, *Char.* i, *Fig.* ſtr, &c. Now, to reſume our object, come the following difficulties, and their ſolutions.

V.

V. Suppoſe that, one ſingle conſonant ſhould be found betweeen two *characteriſticks* as in the word *any*; THEN, it is an invariable rule, in the French-language, that ſuch a conſonant be always a *figurative* to the following *characteriſtick*, and never a *terminative* to the preceding. Therefore, the diviſion is *a-ny*; and the ANALYSIS, *Char.* y, *Fig.* n, *Char.* a.

VI. Suppoſe, that, as in *eſpy*, *carry*, *ally*, *argil*, and *agreſt*, two conſonants ſhould be found between two *characteriſticks*; THEN, there is again another invariable rule, in the French-language, which is this. If thoſe two conſonants be both of the mute ſpecies, as *ſp* in *eſpy*; or both of the liquid ſpecies, as *rr* of *carry*, and *ll* of *ally*; or a liquid before a mute, as *rg* of *argil*, THEN, ſuch conſonants, in ſuch poſition, between two *characteriſticks*, ARE ALWAYS REPULSIVE; and that, which is next to the firſt *characteriſtick*, ſhall always be in reading, dividing and analyſing, deemed a *terminative* to it; while the other becomes a *figurative* to the ſecond *characteriſtick*. Therefore the diviſion of theſe words would be in French *eſ-py*, *car-ry*, *al-ly*, and *ar-gil*. The ANALYSIS, *Char.* y, *Fig.* p, *Term.* ſ, *Char.* e.—*Char.* y, *Fig.* r, *Term.* r, *Char.* a, *Fig.* c.—*Char.* y, *Fig.* l, *Term.* l, *Char.* a.—*Term.* l, *Char.* i, *Fig.* g, *Term.* r, *Char.* a.—But if the firſt of the two conſonants be a mute, and the ſecond a liquid, as *gr* in *agreſt*; THEN, the invariable rule, obſerved in the French-language, is that ſuch conſonants, in ſuch poſition, between two *characteriſticks*, ARE ALWAYS ATTRACTIVE, and ought to be taken both together as one *figurative* to the following *characteriſtick*, without ſuffering either in reading, dividing, or analyſing ſuch words and the like, the firſt to be a *terminative* to the precedent *characteriſtick*, and the ſecond a *figurative* to the following, as is the caſe in the other words, *eſpy*, *carry*, *ally*,

ally, and *argil*. So that the diviſion of *agreſt* is, *a-greſt*. It's ANALYSIS, *Term.* ſt, *Char.* e, *Fig.* gr, *Char.* a.

N. B. I know but one ſingle word in the French-language in which the firſt of two conſonants, between two *characteriſticks* (though a mute) is a *terminative* to the precedent; and the ſecond (a liquid) a *figurative* to the following. That word is *oblong*. It's diviſion is *ob-long*, not *o-blong*. It's ANALYSIS, *Term.* g, *Char.* on, *Fig.* l, *Term.* b, *Char.* o. There occurs not another to my mind of this ſort; and I verily believe there is not a ſimilar one to be found in the whole language.

VII. Suppoſe, that, as in *póem*, two *characteriſticks*, each forming a perfect ſyllable, ſhould meet together without a conſonant between them: THEN, it is again another invariable rule, in the French-language, that the firſt of theſe two *characteriſticks*, as *o* in *póem*, ſhould aſſume the additional name of DOMINANT, beſides that, which it has a right to, and really is, *characteriſtick*. So, that the diviſion is, *pó-em*. The ANALYSIS, *Term.* m, *Char.* e, *Characteriſtick-dominant* ó, *Fig.* p.

VIII. Here is now an obſervation to be made, and carefully to be attended to, as it is of the utmoſt conſequence in the language, when conſidered in it's true light, which hitherto it has never been. There is a certain *power* in French, negative in itſelf, but yet endowed with the virtue of raiſing what is nothing to ſomething, and what is already ſomething to the double and treble of it's value. That *negative power*, generally appears under the ſhape of an *e*, and is known amongſt the vulgar by that of an e-*mute*. For the Philoſopher-Inquirer and analyſer it cannot be an e-*mute*, ſince to ſay an e-*mute* is as much as to ſay, *Res, quæ non eſt Res*, or, SOMETHING NOTHING. It cannot be an *e* if it be *mute*, ſince *mute* is nothing;

nothing; and whoever ſays *e*, ſays as much as a *characteriſtick*, and a *characteriſtick* is ſomething, ſince it is a ſound; therefore a *ſound*, which is no *ſound*, is nonſenſe. Let us then ſee what it is. This figure, like the *cypher* o in arithmetick, though really NOTHING in itſelf but a mere ſpirit or breathing, when after a *terminative* which ſhould not be ſounded (as they SELDOM are in French) gives an exiſtence to that *terminative* which before was ſunk and dead, which in ſhort was *nothing*; when after a *characteriſtick* doubles and trebles it's duration, and of a ſhort and breve, makes a broad and long one. Examples of both. In *grand*, *petit*, *Anglois*, *créé*, *ami*, *venu*, the *terminatives* d, t, and *s*, are perfectly ſilent, and no more heard than if they were not written at all, and the *final-characteriſticks* é, i, and *u*, are perfectly ſhort and breve. Now, place that figure, vulgarly called an e-*mute*, after thoſe *d*, *t*, *s*, *e*, *i*, and *u*; the reſult will be that inſtantly the *terminatives d*, *t*, *s*, will paſs from their ſtate of non-exiſtence, into that of a real exiſtence, and will be perfectly audible as they are, without need of that invention, in the Engliſh words *ſtrand*, *pit*, *foes*; and that the *characteriſticks* é, i, and *u*, will double their value or duration, and paſs, from their primary ſtate of ſhortneſs and brevity, into that of protraction, ſo as to become long and broad. Therefore being nothing in itſelf, and perfectly comparable, in that reſpect, to the *cypher* in *arithmetick*, like it, it ſerves only to raiſe the value of the figures after which it is placed.

Now, the concluſion is, that, as it's firſt introduction into the language was with an intent to make it a mark whereby to diſtinguiſh the feminine of adjectives from the maſculine, and this diſtinction was looked upon as it's ſole object and conſtituent buſineſs, it is an invariable rule, in the French language, that any *terminative* and *mediant* or *final characteriſtick*, which ſhall be found followed by ſuch a figure as above deſcribed, bearing the ſhape of an *e*, and

diſtinguiſhed

diſtinguiſhed from thoſe of the ſame ſhape inveſted with real powers by it's having no ſort of *accent* over it, ſhall be deſigned by the additional qualification of FEMININE, as a diſtinctive epithet from the others which ſhall be called MASCULINE. Example of a *Terminative maſculine*, and a *Terminative feminine*. GRAND will be analyſed thus; *Term.* d, *maſc. Char.* an, *Fig.* gr; and GRANDE, thus; *e* nothing; *Term.* d, *fem. Char.* an, *Fig.* gr.—Example of a *final Characteriſtick maſculine*, and a *final Characteriſtick feminine*. VENU will be analyſed thus; *Char.* u *maſc. Fig.* n, *Char.* e, *Fig.* v; and VENUE thus; *e* nothing, *Char.* u *fem. Fig.* n, *Char.* e, *Fig.* v.—Example of a *mediant Characteriſtick feminine*.—Obſerve, before going farther, that there can be no *mediant Characteriſtick maſculine*; becauſe if the figure *e*, which follows ſuch a *mediant Characteriſtick*, prove to be a ſound, that *mediant Characteriſtick*, as in *prier*, becomes immediately a DOMINANT; if, as in *priera*, it proves not to be a ſound, THEN, and THEN ONLY, it can and does really become a *feminine Characteriſtick*, like the final *u* of *venue*.—The analyſis of *prier* will be then thus; *Term.* r *maſc. Char.* e, *Char.-dom.* i, *Fig.* pr. That of *priera* will on the contrary be thus; *Char.* a, *Fig.* r, *e* nothing, *Char.* i *fem. Fig.* pr. and by this example are to be analyſed all the mediant *Characteriſticks* of feminine qualification.

IX. Beſides their feminality, final Characteriſticks and Terminatives of this feminine, (NOT GENDER) but ſort or qualification, are additionally liable to a double form of plurality, or plural qualification. The FIRST form of plurality, to which feminine *Terminatives*, and feminine *final Characteriſticks* are liable, is *s*: the SECOND form is *nt*. Examples of the whole,

1. Let *Bute* and *Envie* be the two words propoſed.

2. Each of theſe two words is a ſubſtantive ſingular, the firſt ſignifies a *Hill*, the ſecond *Envy*.

3. From each, by the mere addition of an *r*, may be drawn a verb; Buter *to oppoſe*, and Envier *to envy*.

4. To the ſingular of each ſubſtantive add an *s*, you will have *Butes*, *Envies*.

5. Take the third perſon plural of *what is vulgarly called* the preſent tenſe of the indicative mood of each verb; you will find it to be *Butent*, *Envient*.

6. An invariable rule, in the French language, is, 1ſt, That the *s* which is added to the ſingular of nouns to form their plural is itſelf never pronounced, but cauſes only a ſmall protraction of the precedent *Characteriſtick*, which forms the laſt ſyllable of the word. For example, *plat* (a *diſh*) is ſounded ſhort and acute, with a ſound of the ſame quality as that of the Engliſh word *bat*, with this difference, that the French *Terminative* t is not heard in the leaſt. Now, add an *s* to the ſingular *plat*, and you will have *plats*, pronounced with a broad and long *a* of the ſame nature and quality, as that which is heard in the Engliſh word *flaw*; and the French *s* is there no more heard than the *t*, but ſerves only to protract the precedent *Characteriſtick*. 2dly, Another invariable rule in French is that the *ent*, of all the third perſons plural of all the tenſes where it is found, is mute and ſilent. The reaſon is this; inſtead of the *ent*, which is now generally found terminating almoſt all the third perſons plural of all the tenſes of verbs, it was formerly an *ont*, the remains of which are ſtill found in all the third perſons plural of the future tenſe, and in the third plural of the preſent indicative of the four following verbs, *avoir*, *être*, *aller*, and *faire*, which have preſerved *ont*, *ſont*, *vont*, and *font*, for their third perſon plural of the above

above mentioned preſent tenſe. Now, the ſurdity of the ſound *ont*, which could not be deſtroyed in ſuch monoſyllables as *ont*, *ſont*, *vont*, *font*, ſoon ſunk in polyſyllables into the very obſcure *e*, ſuch as we have it in *le*, and hence paſſed to the totally dead breathing expreſſed by the figure *e*=o. So that the *nt*, which uſed to accompany the *o*, has been preſerved after that *o* has been converted into an *e*, becauſe the *t* of it continued ſtill to act in the pronounciation, by ſtriking upon the next word, whenever there followed one beginning with a vowel .... But of this, more at large in the grammar.

The concluſion, then is, that neither the *s* nor the *nt*, by which a *final feminine Characteriſtick* or *feminine Terminative* may be accompanied, being ſounded in French, their double form of plurality muſt be taken notice of in the analyſis of words, in order to give to thoſe who are only hearing that *analyſis*, without having their eyes fixed upon the analyſed word, a juſt idea of it's ſpelling. And the method of doing it, is thus, If *butes* and *envies* be propoſed, you muſt ſay; *Term.* t, *fem.* by *e*, *plural* by *s*, *Char.* u, *Fig.* b; then, for the other; *Char.* i, *fem.* by *e*, *plural* by *s*, *Fig.* v, *Char.* en.—If *butent* and *envient* be propoſed, you muſt ſay; *Term.* t, *fem.* by *e*, *plural* by *nt*, *Char.* u, *Fig.* b; then, for the other; *Char.* i, *fem.* by *e*, *plural* by *nt*, *Fig.* v, *Char.* en.

Such is the true and only ſyſtem upon which the French language acts, and the rules which it invariably follows in the allotment of the reſpective appertinances of each of the *ſounds*, which compoſe it's ſyllables and it's words, in order to obtain a noble and gracious utterance. And to render this ſyſtem more ſtriking, and more ſuſceptible of being embraced at one view in all it's general and particular branches, we have drawn the following ſcheme of it.

A Scheme at large of the Principles Introductory to a perfect knowle

The ALPHABET

VOWELS
are either

SIMPLE	or	COMBINED
Such as the *five* well known vowels, which are found in the Alphabet. *a, e, i, o, u.*		Such as the deficiency of the Alphabet has obliged us to combine, ſometimes with other vowels, and ſometimes with conſonants. Ex. *ai, au, ei, eu, oi, ou:—an, en, in, on, un:—ain, ein,* &c. Vid. Rat. & Mechan. Alph. *Tab.* III.

This complication of various heterogeneous figures employed in the repreſentation of one ſimple ſound, requiring that a particular word ſhould be found, which might comprehend under one ſingle denomination, both the *Simple* and *Combined Vowels,* has occaſioned them to be called by the name of

CHARACTERISTICKS
at the end of words, and ſometimes in the middle, are divided into

MASCULINE	and	FEMININE
Such as terminate the following words in French, *faculté, fini, connu, ami, vertu, vérité,* &c.		Such as the following *Characteriſticks,*

At the end of a French word,	In the middle of a French word,
amie, polie, unie, chantée, verſée, donnée, vue, nue, due, ſue, &c.	*nu-e-ment, du-e-ment, ralli e-ment, pli-e-rois, ni-e-rai, pu-e-ra, cré e-ras,* &c.

THESE
are again ſubdivided into

PLURAL either	and	SINGULAR
by *s.* in the plural of Nouns ending in the ſing. by an *e* mute; as in *amies, polies, unies, chantées, verſées, données, dues, nues, vues, ſues, connues,* &c.	or by *nt.* in the third perſon plural of Verbs only; as in *ils* tuent, *ils* rient, *ils* créent;--*ils* parloient, *ils* diroient, *ils* iroient, *ils* verroient, *ils* blâmoient, &c.	as in the above mentioned words, *amie, polie, unie,* &c.

N. B. If in the middle of a word the *Characteriſtick,* not being followed by a dead ſound, has after it another *Characteriſtick* of a power and value equal to itſelf; then that which is the precedent of the two is called

DOMINANT.

As for example, theſe *Characteriſticks* marked in *Roman* in the following French words, *pl*-i-*er*, *n*-i-*er*, *cr*-i-*er*, *cr*-é-*er*, *t*-u-*er*, p-i *été*, *var*-i-*été*, *d*-é-*eſſe*, *d*-é-*ité*, &c.

dge of the true and fundamental Syſtem of the FRENCH Pronunciation.

is divided into

d

CONSONANTS
are either

SIMPLE	or	COMBINED
ſuch as		ſuch as
B, P, C, K, D, T, &c.		CH, PH, GN, il, ill, &c.

Be theſe conſonants whatever they will, either *ſimple* or *combined*, they muſt go bytwo different names, which they aſſume according to the place they occupy in the Syllable which they form ; and are therefore either

FIGURATIVES or	TERMINATIVES
When they precede the *Characteriſtick* ; as in the Engliſh words *to, no, go, do, by, fy, nay*, &c.	When they follow the *Characteriſtick* ; as in the Engliſh words *it, in, an, if, or, at, as, am, is*, &c.

And again *Terminatives* are ſubdivided into

MASCULINE and	FEMININE
When they are not followed by a dead ſound as in the words	When they are followed by a dead ſound as in the words
In Eng. *but, for, far, fat, bar, cat, fog, dog, hog, mix, fix, big*, &c.	In Eng. *vine, line, rhyme, tide, date, rage, face, caſe, nice, roſe, loſe, muſe*, &c.
In Fren *net, ſec, roc, vol, ſac, car, rat, fat, ſot, lot, nid*, &c.	In Fren *lime, rime, vive, rhume, vaſe, phaſe*, &c.

THESE
are alſo ſubdivided into

SING. and	PLURAL either	
as in the above mentionedwords. *lime, rime, vive, vaſe*, &c.	by *s.* in the plural of nouns only as in *limes, rimes, vives*, &c.	or by *nt.* in the third perſon plural of Verbs only as in *liment, riment, vivent, diſent, pleurent, veulent*, &c.

OBSERVATIONS

ON THE

NEW DENOMINATIONS

Given to the various Parts of which a Syllable may be compoſed.

CHARACTERISTICK. This word has been choſen, as the moſt proper to deſign all ſorts of ſounds, becauſe it is of their eſſence to carry ſuch diſtinguiſhable marks as not to be miſtaken either in their true power or quality.

FIGURATIVE. This word has been choſen as the moſt proper to deſign that articulation which precedes a ſound, becauſe ſtriking upon it, and being articulated before the ſound of the characteriſtick is heard, it ſeems as if it were to this laſt what the *wire drawer's plate* * is to the gold; and, like that inſtrument, is to give a form or figure to the ſound, which is going to be uttered.

TERMINATIVE. The conſonant which follows a *Characteriſtick* has been called a terminative from it's appearing to cloſe and terminate the ſound which preceeded it.—But there is a very intereſting obſervation to be made on the nature of the French *Terminative*, which, if well underſtood, will ſerve to clear many difficulties in the pronunciation

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* This inſtrument is called in French *Filière*.

of

of that Language. The French terminative has the greateſt repugnance in the world to it's remaining thus a *Terminative*, and the moſt inexpreſſible propenſity to it's becoming a *Figurative* if poſſible. If we recollect what we have read in ſeveral places of the foregoing CANONS, and chiefly in CANON XVIII. we ſhall ſoon be reconciled to the propriety of *it's behaviour* in this reſpect, ſince a ſimple and a true ſyllable is that which opens with a *conſonant* and ends with a ſound, and that another conſonant cloſing that ſound can never be (originally ſpeaking) but a conſonant which has loſt it's own antient ſupport * or bearing ſound, and therefore the fruit and reſult of the deſtruction of another ſyllable. The proof of which ſyſtem plainly appears in that prevailing cuſtom of the French Nation of always carrying the *terminative* of a word upon the next word, whenever this begins with a vowel, and of ſtriking that terminative upon it, as if it were the figurative of it †. Hence, like ivy, or any other climbing plant, the French *Terminative* ſeems, as it were, always hanging forward and ſtretching itſelf from the *Characteriſtick* which precedes it, and endeavouring to catch hold of the firſt proper ſupport which offers itſelf within it's reach, to *figure* upon it. But, as that ſupport can be nothing but a *Characteriſtick*, at that the following word muſt begin with ſuch a power in order to favour that natural propenſity of the *Terminative* to change it's condition into that of a *Figurative*; the French *Terminative* never conſents then to throw itſelf back upon it's precedent *Characteriſtick*, but when the following word begins with a *conſonant*, or when, though beginning

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* See p. 107.

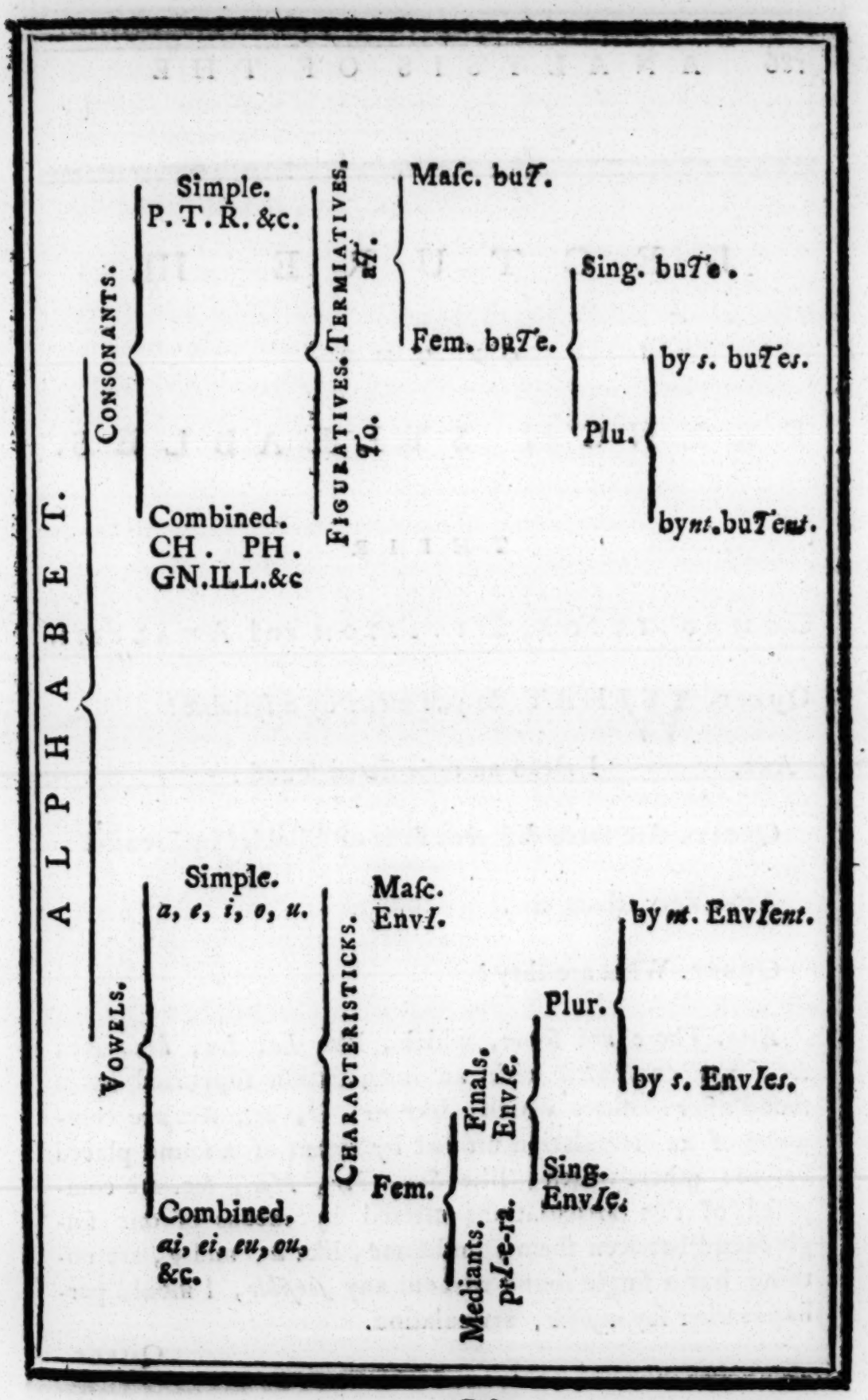
† This cuſtom, preſented in a falſe light by the Engliſh *French-Teachers*, has miſled the Engliſh critics, who have concluded that French proſody muſt be nothing but a mere *gable-gable-gable*. But they are to know that it is never practiſed unleſs the two words be perfectly connected by the ſenſe, like a prepoſition and it's complement, an adjective and it's ſubſtantive, &c. never in any other circumſtance whatever.

ginning by a *Characteriſtick*, it is placed out of it's reach either by a *comma* (,) or by the remoteneſs of the ſenſe.—From this invariable rule flows another, no leſs invariable, and indeed fundamental in the language. *viz.* That if to a word ending by a *Terminative* you add a ſyllable, the *Terminative* forſakes the precedent ſyllable to become a *Figurative* to the new added ſyllable. Example, *graver*, and *gravera*. This agrees perfectly with what we have ſaid before in the PROOF of the laſt CANON n. V. that any conſonant ſtanding between two *Characteriſtiks* is always *Figurative* to the following, and can never be *Terminative* to the preceding. So conſiſtent is the ſyſtem of the French language in all it's parts! It is not ſo in Engliſh.

DOMINANT. This word, from *dominari* (to rule) is chiefly applied to ſuch *Characteriſticks* as precede immediately the laſt ſyllable of a word, ſuch as the *i* of *prier*, which (like that of *priver*) is not ſeparated by any articulation from the following *e*. It is very properly a DOMINANT, ſince it predominates in all the derivatives which are drawn from the word where it ſtands by the change of the *Terminative* and *Characteriſtick* of that word into *ant*, *ons*, *ez*, &c. and keeps it's place throughout as, in the ſame circumſtances, the *Figurative* v of *priver* does.

Now, leſt the precedent Table containing the *Scheme at large of the Principles Introductory to a perfect knowledge of the true and fundamental Syſtem of the French Pronunciation*, ſhould be looked upon as too confuſed and difficult to be remembered, it may, not be unacceptable to our Readers to epitomiſe it, and by that mean ſhew them how the heads of the large table may for the ſake of eaſing the memory, be reduced and contracted as in the following little SCHEME.

ALPHABET


ALPHABET.
Consonants.
Simple.
P. T. R. &c.
Combined.
CH. PH.
GN. ILL. &c
Figuratives. Termiatives.
af.
Maſc. buT.
Fem. buTe.
Sing. buTe.
Plu.
by s. buTes.
by nt. buTent.
Vowels.
Simple.
a, e, i, o, u.
Combined.
ai, ei, eu, ou,
&c.
Characteristicks.
Maſc.
Envl.
Fem.
Finals.
Envle.
Mediants.
prl-e-ra.
Sing.
Envle.
Plur.
by nt. Envlent.
by s. Envles.

LECTURE III.

OF THE

FRENCH SYLLABLES.

THEIR

COMPOSITION, DIVISION and ANALYSIS.

QUEST. WHAT do you mean by a ſyllable?

ANS. I mean an articulated ſound.

QUEST. Are there different ſorts of ſyllables in French?

ANS. Yes: there are.

QUEST. What are they?

ANS. There are ſome, which, like *Le*, *La*, *Me*, *Ne*, &c. are compoſed with an articulation ſupported by a ſound after: others which, like *as*, *il*, *or*, &c. are compoſed of an articulation uttered by means of a ſound placed before: others which, like *Sur*, *Fer*, *Mer*, &c. are compoſed of two articulations uttered by means of one ſingle ſound between them, and ſome, like *à*, and *y*, are nothing but a ſingle ſound without any *ſenſible*, I ſhould perhaps rather ſay *viſible*, articulation.

QUEST.

QUEST. You told me once you had twenty-five ſounds in French, and five figures only in your alphabet inveſted with the name of ſounds or vowels. Pray, how do you make up your twenty deficient ſounds?

ANS. Sometimes, by mere accents placed over the figure, ſometimes, by combinations of two vocal types together: or, the union of a vocal and an articulative type: or again, two vocal, and one articulative.

QUEST. Give me ſome examples of each?

ANS. In the words *acre*, (an acre,) and *âcre*, (tart;) *Foret*, (a gimlet,) and *Forêt*, (a foreſt;) *Grave*, (engrave,) and *Grâve*, (grave;) *Tache*, (a ſtain,) and *Tâche*, (a taſk,) &c. you have an example of that firſt kind of contrivance we make uſe of to make up the number of figures wanting for the repreſentation of our ſounds. — In the words *au*, (to the,) and *ou*, (or,) you have an example of the ſecond kind of contrivance. — In the word *en*, (in,) *on*, (one *or* ſomebody,) *un*, (*the number* one,) you have an example of the third. — And in *pain*, (bread,) *faim*, (hunger,) *ſein*, (boſom, breaſt,) you have an example of the fourth method of ſupplying the deficiency of the French alphabet in matter of ſounds.

QUEST. I ſee in all this but one difficulty, which is the *parſing* of French words, and analyſing of them into their real conſtituent elements, ſyllable by ſyllable. If I meet the French word *ami*, and I aſk, how many vowels there are in this word, and how many conſonants, the anſwer will bear no difficulty, certainly: but can it be the ſame when I aſk the number of *vowels*, and that of *conſonants*, which ſtand in the words *amant*, *enfant*, *empreint*, &c.?

ANS. No, certainly. It is evident that though there appear three conſonants in *amant*, which are *m*, *n*, *t*, there are notwithſtanding but two, *m* and *t*, the other (*n*) being ſo united with the *a* which precedes it, as to make but one ſound with it. So, that that *n* is not an *n*, that *a*, to which it is joined, is not an *a*; but, both together make that certain particular ſound, which, having no character to appear in, in the alphabet, has been attached by the French to the union of an *a* and an *n*, whenever they ſhould be thus found together. And the *e*,*n*, and *a*,*n*, of *enfant*, and the *e*,*m*, and *e*,*i*,*n*, of *empreint*, ſtand juſt under the ſame predicament.

QUEST. What can we do then in ſuch a caſe?

ANS. Let us call all the French ſounds, of whatever claſs they may be, either ſimple as *à* (to) or combined as *ou*, (or) *en*, (in,) *ſein*, (boſom,) &c. by the name of CHARACTERISTICKS, and the difficulty will be over.

QUEST. How ſhall we divide the French words into their proper ſyllables? And how ſhall we know the proper appurtinances of each ſyllable to give each of them their due?

ANS. Nothing ſo eaſy. Any ſyllable muſt be compoſed either of one ſingle ſound, without any conſonant at all, or of a ſound accompanied with conſonants.

QUEST. Well, if a ſound only; like *a*, *y*, *ou*, *on*, *en*, *un*?

ANS. It is a ſyllable compoſed of the *Characteriſtick* a; or *y*; or *o*,*n*; or *o*,*n*; &c.

QUEST.

QUEST. If a ſound followed by a conſonant, as *il*, *or*, &c.?

ANS. It will be a ſyllable compoſed of a TERMINATIVE and a CHARACTERISTICK.

QUEST. Why do you call the conſonant *l* of *il*, and *r* of or, *Terminative?*

ANS. Becauſe it cloſes the ſound.

QUEST. If the ſyllable is compoſed of a ſound preceded by a *conſonant*, like *le*, *me*, *ſi*, *ni*, &c.?

ANS. It will be a ſyllable compoſed of a *Characteriſtick* and a FIGURATIVE.

QUEST. Why do you call thoſe conſonants, which precede a ſound, *figuratives?*

ANS. Becauſe they ſeem to open the ſound which follows them.

QUEST. How would you then analyſe ſuch words as the following, *a*, *y*, *ou*, *on*, *en*, *un?*

ANS. I would ſay: *Char.* a.—*Char.* y.—*Char.* o,u.—*Char.* o,n.—*Char.* e,n.—*Char.* u,n.

QUEST. How would you theſe, *as*, *il*, *er*, *es*.

ANS. I would ſay: *Term.* s, *Char.* a.—*Term.* l, *Char.* i.—*Term. r*, *Char.* o.—*Term.* s, *Char.* e.

QUEST. How would you theſe others; *Va*, *Me*, *Si*, *Vú*, &c.

ANS

ANS. I would ſay: *Char.* a, *Fig.* v.—*char.* e, *Fig* m.—*Char.* i, *Fig.* s.—*Char.* u, *Fig.* v.

QUEST. How would you the following, *Pas*, *Mes*, *Vit*, *Sur*, and the like.

ANS. I would ſay: *Term.* s, *Char.* a, *Fig.* p.—*Term.* s, *Char.* e, *Fig.* m.—*Term. t*, *Char.* i, *Fig.* v.—*Term.* r, *Char.* u, *Fig.* s.

QUEST. In polyſyllabic words, ſuch as, *pari*, *ami*, *ramena*, *méritera*, &c. where one conſonant ſtands between two *vowels* or two *characteriſticks*, what ſhall I take that conſonant to be? Will it be a *Terminative* to the foregoing *Characteriſtick*, or a *Figurative* to the following?

ANS. It muſt always in reading, writing, dividing, parſing or analyſing, be termed *Figurative* to the following *Characteriſtick*, NEVER, abſolutely NEVER, *Terminative* to the foregoing, UNLESS it be an *x*, which in ſuch circumſtances is always the reverſe.

QUEST. Suppoſe then you had the words *péril* and *exil* to parſe, how would you parſe them?

ANS. I would ſay. *Term.* l, *Char.* i, FIGURATIVE r, *Char.* e, *Fig.* p, for the firſt;—and *Term.* l, *Char.* i, TERMINATIVE x, *Char.* e, for the ſecond. So, that though the *r* in *péril* ſtands in the ſame poſition as the *x* in *exil*, nevertheleſs the *x* is TERMINATIVE in this, while the *r* is, and any other conſonant whatever would be, FIGURATIVE in the other.

QUEST. Suppoſe then you had the words *parent*, *feint*, *ſavant*, *outil*, *badaut*, *peur*, &c. to parſe, how would you do?

ANS

ANS. I would ſay: *Term.* t, *Char.* e,n, *Fig.* r, *Char.* a, *Fig* p.—*Term.* t, *Char.* e,i,n, *Fig.* f.—*Term.* t, *Char.* a,n, *Fig.* v, *Char.* a, *Fig.* ſ.—*Term.* l, *Char.* i, *Fig.* t, *Char.* o,u.—*Term.* t, *Char.* a,u, *Fig.* d, *Char.* a, *Fig.* b.—*Term.* r, *Char.* e,u, *Fig.* p.

QUEST. Now, I have again another difficulty to propoſe. Suppoſe that between two vowels there ſhould be two conſonants, is the firſt conſonant to be *Terminative* to the foregoing *Characteriſtick*, and the ſecond, *Figurative* to the following?

ANS. Sometimes IT IS, ſometimes NOT.

QUEST. Well, when is it to be, when is it not to be ſo?

ANS. TWO CONSONANTS in the middle of a word between two *Characteriſticks*, that is to ſay having one a *Characteriſtick* before, and the other a *Characteriſtick* after, are always reciprocally REPULSIVE, that is to ſay, drive away from each other, to fix themſelves to their reciprocal *Characterik*, UNLESS they ſhould be of a different *ſpecies*, that is to ſay, the one a *mute*, and the other a *liquid*; and yet muſt the *mute* forego the *liquid*, and the *liquid* be either the lo or the ro, only, as a *condition*, *ſinè quâ non*.

QUEST. What do you mean by *mute*, what do you mean by *liquid*?

ANS. The grammarians generally give the name of *liquid* to the *four* conſonants mo, no, lo, ro; and the name of *mute* to the *ſixteen* remaining.

QUEST. So that whenever any of the SIXTEEN articulative figures of the alphabet, which are neither mo, no, lo, nor

nor *ro*, happen to be *between* TWO of the vocal-types they are ATTRACTIVE and go together, with the following vocal character as a *figurative* to it.

ANS. Not quite ſo, at leaſt in the French language.—That it is abſolutely as you ſay in ſome, or in all the other languages but the French, or that it is not, is a matter on which I ſhould not chuſe to be quite deciſive ſince out of thoſe *ſixteen* conſonants of the *mute* ſpecies, there are found but *ſeven* in the French language, *viz.* *bo*, *co*, *fo*, *go*, *po*, *to*, *vo*, which are evidently placed in attraction in the middle of a word with the two *liquids* *lo* and *ro*; *one* doubtful *do*, which though never found ſpelt in attraction with thoſe two *liquids*, is however ſometimes uttered as if it were ſo in the familiar converſation, (witneſs *chandeleur*, ſometimes negligently uttered as it were *chandleur*, and others;) and *eight* *ho*, *jo*, *ko*, *qo*, *ſo*, *xo*, *yo*, *zo*, which are never found in the middle of a French word followed by either a *lo*, or a *ro*.—And as for the other languages, it behoves us no more to determine what is, or ſhould be, the practice amongſt them, than it would behove them to determine what is the practice amongſt us. Therefore we ſhall not take upon us to ſay here what is, or ſhould be done in caſe any of theſe *eight* laſt mentioned *mute* conſonants, ſhould happen to meet in the middle of a word followed by one of the *two* liquids *lo* or *ro*, ſince that caſe is never ours.

QUEST. I have ſeen in ſome grammatical books this very ſhort rule; *viz.* that thoſe conſonants were always to be joined together in the middle of a word, which might be found ſo at the beginning of ſome other words?

ANS. It is an undoubted fact that the Engliſh obſerve that rule in their language. But that the Greeks, and the Latins did ſo likewiſe, as it is found laid down in the grammars

mars of thoſe languages, introduced in their ſchools and Univerſities, is what I think it would be rather preſumptuous to aſſert; as the utterance, reſulting from ſuch principles, has always ſeemed, to MY-OWN ears exceſſively harſh and uncouth. And, as for the French, I may bear witneſs that it neither is, nor can, nor ever will be ſo, as long as the language ſhall continue to be ſpoken; ſo much is it contrary to the genius of the Nation, and the diſpoſition of their organs. We may then lay it down, as an inconteſtable maxim, that in *aſtreindre*, for example, the *ſtr* cannot in French be looked upon as one complex *Figurative* to the following *Characteriſtick* e,i,n, becauſe there is another word in that language, (*Stratagême*) which begins by that ſame cluſter of conſonants; but that, conformably to the rule above mentioned, the *ſ* and the *t*, ſhall be *repulſive* from each other, and the firſt (the *ſ*) will ſtand *Terminative* to the foregoing *a*, while the ſecond (the *t*) will join in attraction with the following *r* to be both, and they two only, *Figurative* to the following *Characteriſtick* e,i,n, becauſe a *mute* and a *liquid* together are always *attractive* when this laſt is after the other. — And, the ſolution of this problem, will likewiſe ſerve to ſolve all ſimilar ones, ſuch as the *ſt* of *déveſtir*, *empeſter*, *poſter*, *miſtère*, &c. though that *ſt* may be found beginning a word in *ſtable*, *ſtile*, *ſtérile*, *ſtupide*, &c.

QUEST. In two words, what am I then to conclude of *two conſonants* between *two vowels*?

ANS. That you muſt always make them REPULSIVE, except in one ſingle circumſtance, *namely* if it happen to be one of the ſeven *mutes* b*e*, c*e*, f*e*, g*e*, p*e*, t*e*, v*e*, before either of the *two* liquids l*e* and r*e*.

QUEST. A new difficulty offers itſelf again to my mind, with reſpect to the *Terminatives*, and it is this. Is not

a *Vowel* ſometimes a *Terminative* as well as a *Conſonant?*

ANS. Never. It is abſolutely impoſſible.

QUEST. If I ſhould meet the two words *Mer* (the Sea) and *Mère* (a Mother) I could, I believe, analyſe the former according to your directions; but, I declare, I ſhould not know how to extricate myſelf out of the latter?

ANS. The *r* is equally a *Terminative* in both, and the laſt *e* of *Mère* (a Mother) is not ſo, becauſe nothing but *Conſonants* can go by the names of *Terminatives* and *Figuratives*.

QUEST. And as nothing, I ſuppoſe, but *Vowels* can go by the name of *Characteriſticks*, this laſt *e* of the word *Mère* is one without doubt?

ANS. No: for the foregoing *r* ſhould, in that caſe, be called a *Figurative*, and could by no means be a *Terminative* in this or any ſimilar word. The Rule is, that NOTHING but *ſounds* can be *Characteriſticks*. So that *Characteriſticks* mean the real elements of *ſounds*, and are, by no ways, applicable to the typical figures, by which theſe ſounds are, or may be, repreſented. Now, as the ſecond typical figure *e* of *Mère* is not ſounded, it cannot be then a *Characteriſtick*; and the *r* which precedes it, is *Terminative* to the foregoing *è*, in the very ſame manner as in the other word *Mer* (the Sea).

QUEST. How then, do you diſtinguiſh thoſe *Terminatives* from each other, in the parſing of words?

ANS. By calling that which is NOT followed by the dead *e* a MASCULINE, and that which IS followed by ſuch an *e* a FEMININE-*Terminative*.

QUEST. Analyſe

QUEST. Analyſe or parſe me then the few following words, *Mer* and *Mère*; *pur* and *pure*; *ſuc* and *ſuce*; *grand* and *grande*; *petit* and *petite*; *but* and *bute*?

ANS. *Term.* r *maſc.* *Char.* e, *Fig.* m.—e = nothing, *Term.* r *fem.* *Char.* e, *Fig.* m.—*Term.* r *maſc.* *Char.* u, *Fig.* p.—e=o, *Term.* r *fem.* *Char.* u, *Fig.* p.—*Term.* c *maſc.* *Char.* u, *Fig.* ſ.—e=o, *Term.* c *fem.* *Char.* u, *Fig.* ſ.—*Term.* d *maſc.* *Char.* a,n, *Fig.* gr.—e=o, *Term.* d *fem.* *Char.* a,n, *Fig.* gr.—*Term.* t *maſc.* *Char.* i, *Fig.* t; *Char.* e, *Fig.* p.—e=o, *Term.* t *fem.* *Char.* i, *Fig.* t, *Char.* e, *Fig.* p.—*Term.* t *maſc.* *Char.* u, *Fig.* b.—e=o, *Term.* t *fem*, *Char.* u, *Fig.* b.

QUEST. Is there any more difficulties, which I do not think of, attending the *Terminatives* in French?

ANS. Yes: there are two more you have not taken notice of, and which are no leſs perplexing than that which you remarked laſt; and it is that the FEMININE-*Terminatives* may additionally be PLURAL, and that this plurality may be either by *s*, or by *n,t*.

QUEST. When are *Feminine-Terminatives* PLURAL by *s*?

ANS. In the plural number of *nouns* either *ſubſtantive* or *adjective*, as in *But*-es, (Hills).

QUEST. When are they plural by *n,t*?

ANS. In the third perſons plural of *Verbs* only, as in *ils but*-ent, (they ſtumble.)

QUEST. How would you then parſe theſe words *but*, *bute*, *butes*, *butent*, in a clear and diſtinct manner?

ANS. For *but* I would ſay; *Term.* t *maſc. Char.* u, *Fig.* b. —For *bute* I would ſay; e=o, *Term.* t *fem. Char.* u, *Fig.* b.—When *butes*, I would ſay, *Term.* t *fem.* by e, *plur.* by by s, *Char.* u, *Fig.* b. — And when *butent*, I would ſay; *Term.* t *fem.* by e, *plur.* by n,t, *Char.* u, *Fig.* b.

QUEST. What idea could you give me of that *e* not ſounded at the end of words in French; and what could you compare it to, with any propriety, to render it's uſe and purpoſe more conceivable?

ANS. I would compare it at once to the arithmetical *cypher* or *nought* (o) to which it is perfectly *equal* (=) and comparable in every reſpect.

QUEST. Pleaſe to ſhew me how it is?

ANS. The *cypher* has no value in itſelf, and means *no quantity*.

QUEST. I know; it is ſo.

ANS. The french *not ſounded*-e has no value in itſelf, and means *no ſound*.

QUEST. What farther?

ANS. The *cypher*, though of no intrinſic value, and meaning no quantity, raiſes that of the figure which ſtands before it: ſo that 1 is only *one*; o is nothing; but 1 placed before o, (thus 10) is raiſed to the quantity of *ten* by the ſole power and virtue of that unmeaning *nought* or *cypher* o.

QUEST. Shew me the propriety of the compariſon by drawing a parallel between theſe two figures o and e-*not ſounded*?

ANS. The

ANS. The *e*-not ſounded, though of no intrinſic value, and meaning no ſound, raiſes that of the *character* (either *Conſonant* or *Vowel)* which ſtands before it, in the following manner: if that *Character* be a *Conſonant*, it renders it *audible* inſtead of *non-audible* as it was before; if that *Character* be a *Vowel*, it protracts it, and makes it *long* inſtead of *ſhort* as it was before. So that—if to *dit* (ſaid) and ſuch like words, in which the *Terminative* t is not heard in the leaſt, and ſtands like *non-exiſtent*, you add an e-*not ſounded* that *t* riſes immediately to real exiſtence, and becomes ſounded as it naturally is in the Engliſh words *fit* and *pit*, without the calling in of that e:—if to *uni* (ſmooth) and the like, in which the *i* is uttered ſhort, you add an e-*not ſounded*, that *i* is immediately protracted and riſes to the double of it's value, that is to ſay, takes in a quantity of time double what it took, before that e-*not ſounded* was placed after it. — Whence, I conclude, that there is a perfect ſimilarity between the uſe and purpoſe of theſe two figures, the e-*not ſounded* and the *cypher* o.

QUEST. I muſt confeſs there ſeems to me now to be a very plain parallel between them. But this explication has thrown again in my way a new difficulty, which I muſt beg of you to explain. You have juſt pointed out to me ſome words which like *vû*, and *vue*, *né* and *née*, *uni* and *unie*, ſeem at firſt ſight to end with two *Characteriſticks*, though, by what you have explained to me in your laſt anſwer, the laſt figure is not a *Characteriſtick*, and is only that e-*not ſounded* = o. How, in ſuch a caſe, muſt I analyſe and parſe theſe words and the like?

ANS. *Final-Characteriſticks* and *Terminatives* ſtand preciſely under the ſame predicament. There are *Characteriſticks* of both claſſes, *viz.* of the *maſculine* and of the *feminine*; and, among this latter ſort, there are alſo ſome of the *plural* ſpecies, which are ſo, either by *s*, or by

by *n,t*, in the very ſame circumſtances as they are, by which the *Terminatives* are rendered ſubject to that particular diſcrimination. So that in acting with the *final-Characteriſticks* as with the *Terminatives*, it is impoſſible ever to be wrong.

QUEST. How then are the following words to be parſed, *envi*, *envie*, *envies* and *envient?*

ANS. For *envi*, I would ſay; *Char.* i *maſc. Fig.* v, *Char.* e,n.—For *envie*, I would ſay; e=o, *Char.* i, *Fig.* v, *Char.* e,n.—For *envies*, I would ſay; *Char.* i *fem.* by e, *plur.* by s, *Fig.* v, *Char.* e,n.—For *envient*, I would ſay; *Char.* i *fem.* by e, *plur.* by n,t, *Fig.* v, *Char.* e,n.

QUEST. I believe there remains nothing more now, in the French Orthography, which may require any explication?

ANS. I beg your pardon. There is yet another difficulty which you forget to mention; that of two *Characteriſticks* meeting together in the middle of a word unſeparated by a *Figurative*, as in *créer*, *plier*, *tuer*, and *créé*, *plié*, *tué*, &c. &c. and the firſt of which two *Characteriſticks*, is diſtinguiſhed by the name of DOMINANT.

QUEST. What difficulty can there be found attending theſe copulated *Characteriſticks?*

ANS. A great one in the *ſpelling*, in the *pronouncing*, and in the *analyſing*.

QUEST. What is that of the *ſpelling?*

ANS. That of the *ſpelling* is to be found only in Verbs, and reſpects the *Dominant* i only, when it is found in the

Simple

Simple of any Verb of the 1ſt Conjugation, as in *plier*, *crier*, *nier*, &c. and the difficulty which attends ſuch a *Dominant* is, that it muſt always be changed into a *y* whenever a new ſyllable, beginning with an *i*, is ſubſtituted for the laſt original one, by which it was followed.

QUEST. Give me an example?

ANS. By changing the *Terminative* and the *Characteriſticks* of the Simple of the Verb *plier*, or any ſimilar one, into *a,n,t*, you have it's *circumſtantial Pliant*. If you change again that *a,n,t*, according to the invariable rule which requires it, into *i,o,n,ſ*, and *i,e,z*, to form the firſt and ſecond plural of it's *Preſent-Relative*, there muſt, as you ſee, reſult a concomitancy of *i's*, one of which is the radical immutable *i*, or *Dominant*, which preceded the conſtituent *Characteriſtick* of the Conjugation *e*, and the other is that which begins the conſtituent temporal and perſonal ſyllables derived from, and ſubſtituted for, the ultimate radical ſyllables.

QUEST. Well; in ſuch a caſe what is to be done?

ANS. You muſt, as I ſaid, change the *Dominant* into a *y* before the *i*'s, by which the derivative ſyllables begin.

QUEST. And what is the reaſon of ſuch an alteration? Does it not ſeem very ſtrange?

ANS. Strange! Not at all. It is the practice even in Engliſh. The Engliſh form their *circumſtantial* by the mere adding of *i,n,g* to ſuch *Simples* of their Verbs as end by a Conſonant, and the changing of the *e* not ſounded of thoſe which end with ſuch an *e* into the aforeſaid *i,n,g*. The conſequence of which is that for *to ſpeak*, and the like, the *circumſtantial* is *ſpeaking*; for *to blame*, and ſimilar, the *circumſtantial* is *blam-ing*.

blam-ing. But when *to die*, *to vie*, *to lie*, *to tie*, &c. come to enter the liſts, if you did only change the *e* not ſounded into *i,n,g* as you did in *to blame*, you would find *diing*, *viing*, *liing*, *tiing*, &c. which diſagreeable ſight the Engliſh have thought proper to avoid, by changing the firſt *i* into a *y*, which produces *dying*, *vying*, *lying*, *tying*, &c. wherein the Engliſh and French then perfectly agree, ſince theſe latter from *pliant*, *criant*, *niant*, *riant*, *fiiant*, *voïant*, &c. &c. inſtead of ſpelling *pliions* and *pliiez*; *criions* and *criiez*; *niions* and *niiez*; *riions* and *riiez*; *fuiions* and *fuiiez*; *voiions* and *voiiez*, write *plyions*, *plyiez*, *cryions*, *cryiez*; *nyions*, *nyiez*; *ryions*, *ryiez*; *fuyions*, *fuyiez*; *voyions*, *voyiez*, &c. &c. &c.

QUEST. This illuſtration, indeed, ſo far reconciles the operation to a foreigner, as to render it to him more palpable and familiar, when a ſimilar one is pointed out to him in his own language: But have the French, like the Engliſh, no other motive to prompt them in this operation than the mere look of the word?

ANS. Yes: they have another more ſolid, which makes them preſerve that cuſtom. And, I queſtion, whether expunging, as they are every day from their ſpelling, every thing which has not ſolid grounds and foundations they would have, for the ſake of the look only, continued ſo long this alteration of the *Dominant i* into a *y*, when followed by another *i* in a derivative ſyllable, if they had not had much more ponderant reaſons for keeping it.

QUEST. What are then thoſe ſo ponderant reaſons?

ANS. They are the preſerving of the THREE *i*'s, which a delicate ear may perceive to exiſt in the utterance of ſuch words, as *plyions*, *fuyions*, *voyions*, and the like, which are pronounced as if it wore *pli-ï-ions*, *fui-ï-ions*, *voi-ï-ions*, &c.

&c. and, as the *y* was originally inveſted in French with the power of *two* i's, in placing ſuch a *y* in *plyions*, and the like, it makes up the number of *three* i's, which ſeems requiſite in ſuch caſes as this, to conſtitute the difference between the firſt and ſecond perſons plural, both of the *Preſent-Relative* of the *Poſitive-Mode*, and *Preſent-Abſolute* of the *Subſequent*, and the ſame perſons of the *Preſent-Abſolute* of the ſaid *Poſitive-Mode*; in which laſt tenſe *two* very ſenſible *i*'s are heard when ſpelled either with a ſingle *i* geminated by means of a diæreſis over it, thus *ï*, or (as ſome illiterate people chuſe to do it, and all the printers without exception conſtantly and erroneouſly practiſe it) with a *y=ii* in ſuch words as the following *fuïons*, or, erroneouſly, *fuyons*, *voïons* or, erroneouſly, *voyons*, &c.

QUEST. What is the difficulty which is found attending the *pronouncing?*

ANS. We have already ſeen part of what concerned the pronunciation in the neceſſity of ſubſtituting a *y* for the *i*, in ſuch words as *fuyions* to anſwer as we obſerved the THREE *i*'s, which may be perceived in the utterance of thoſe words in contra-diſtinction to *fuions*, erroneouſly ſpelled *fuyons*, wherein there are evidently but *two* real and audible ones. And this obſervation with reſpect to the pronunciation concerns the *Dominants* i only, and that SOLELY in the particular *tenſes*, and in the *perſons* of thoſe tenſes above mentioned. But there is another more general obſervation which concerns any *Dominant* whatever, which ſhall be found to precede, in the *ſimple* of a verb of the firſt conjugation, the conſtituent *Characteriſtick* e, as in *créer*, *prier*, *tuer*, &c.

QUEST. What is that more general obſervation?

ANS. That, though each of theſe three words be of two ſyllables, like *priver*, if you add another ſyllable after the

terminative *r*, to form any perſon of either their *conditional* or *future* tenſes, you will find, after the addition, ſtill BUT *two ſyllables*, while the ſame addition will in reality make *three* ſyllables in any other verb which, like *priver*, ſhall happen to have a *figurative* before the *e*, to prevent the concomitating of the two *Characteriſticks*.

QUEST. How is it poſſible that in adding *one* to *two* in thoſe ſorts of verbs, I ſhould obtain no more than *two* again, as I had before the addition, while, in the other ſorts, *one* added to *two* will give me *three*.

ANS. Becauſe the *e* of ſuch a verb as *prier*, for example, having no other ſound but that which it receives from it's *terminative*, ſink to *nought* as ſoon as the addition of a ſyllable, after that *r*, detaches this latter from it, to become a *figurative* to the new added ſyllable.

QUEST. And why, in the firſt place, does that *terminative* forſake the *Characteriſtick* e to become *figurative* to the new added ſyllable? Why, in the ſecond, does that *Characteriſtick* e, thus forſaken, ſink to *nought?*

ANS. The *Terminative* r forſakes the *e* to become *figurative* to the new added ſyllable in conformity to the rule we gave you before concerning the conſtant practice of the French to utter always a ſingle conſonant between two *Characteriſticks* as a *Figurative* to the following, and never as a *Terminative* to the preceeding. Was it not ſo then in this caſe, there would be a contradiction in the ſyſtem of the French language, which cannot be, as I engage to prove to you in every circumſtance we ſhall meet. Such is my anſwer to your firſt queſtion.—As an anſwer to your ſecond, I ſay. That there is again another inviolate rule in the French language which is, that any *e* accompanied by a *terminative* is always grave *by poſition*, agreeably to which the *e*'s of *priver* and

prier

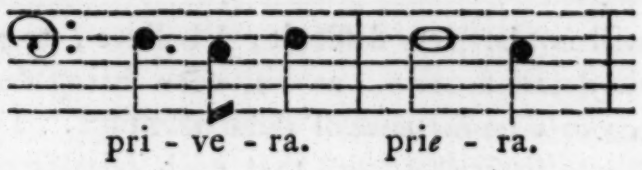
prier are both grave. But if to each of thoſe two verbs you add, for example, an *a*, to make the third perſon ſingular of their *future*, you get *privera* and *priera*, in which caſe theſe *e*'s, forſaken by the *very* and ONLY principle of exiſtence they had, their *terminative* r, muſt make a precipitate fall. That of *priver* meets in it's way a *v* which backed it before, and which receiving it now in it's arms ſaves it, for it's own ſake, from total deſtruction, by preſerving it under the obſcure exiſtence it has ſome times in ſuch monoſyllables as *le*, *me*, *ne*, *te*, *ſe*, *que*, &c. But the other of *prier* meeting no ſtop in it's way but another *characteriſtick*, too ſelfiſh to care for any other's exiſtence but *it's* own is annihilated; and now, reduced to a *cypher* (o) ſerves, even in this quality, the inſatiable ambition of the other by protracting it; and this, availing itſelf of the deſtruction of the *e*, takes to itſelf alone, from that moment, the whole duration of time, which before was equally divided between it and the *e*.

QUEST. Could you now, to complete your explication, give me a palpable demonſtration of it.

ANS. It will not be very difficult, I believe, to give ſuch an irreſiſtible demonſtration, as will even bring that ſyſtem of the French to a mathematical demonſtration. I will ſuppoſe (which is alſo ſtrictly true) that each ſyllable of *priver* and *prier*, are equal, in time of utterance, to a *crotchet*, and ſtands in the moment of my delivery of them, as if placed thus,



We muſt not fail to obſerve, as we go, that *prier* is ſpelt, under the muſical notes, *pri-ïer*, becauſe, it is impoſſible to pronounce in French an *i*, followed by a vowel, without geminating that *i*; ſo that after the ſound of the *Characteriſtick* i is heard, as a *Characteriſtick*, it makes itſelf ſenſible again as an articulative power (or *Diphthong* as ſome would erroneouſly call it) upon the other following *Characteriſtick*, after the manner of the Hebrew *Iod*, or Engliſh and French *y*, in ſuch words, as *yet*, *year*, *young*, *youth* in Engliſh, and *yeux* in French; which rule admits of no exception whatever: wherefore we were forced to ſpell it *pri-ïer* under the muſical notes.—Now, if to each of theſe two verbs, as they ſtand, you add an *a*, or any other ſyllable whatever, and make of them *privera* and *priera*, the time of utterance will be for the former like a pointed *crotchet* over the firſt ſyllable, a *quaver* over the ſecond, and a *crotchet* over the third and new added ſyllable; and for the latter the time of utterance will be like a *minim* over the firſt ſyllable, which makes up for the deſtruction of the following, and the laſt will have another *crotchet*, as may be ſeen in this SCHEME.



QUEST. What is the difficulty which is found attending the *analyſing?*

ANS. This difficulty is that ſuch *Characteriſtick* as, like in *prier*, was a *Dominant*, becomes a *Characteriſtick-feminine-mediant* and muſt be analyſed under that denomination, when parſing, in the ſame manner as thoſe final ones of *vue*, *vie*, *née*, &c. which we have already taken notice of and mentioned before.

QUEST.

QUEST. Suppoſe then we ſhould meet the words *créer*, *nier*, *tuer*, and afterwards *créera*, *niera*, *tuera*, how ſhould we parſe them?

ANS. For *créer*, I would ſay; *Term.* r, *Char.* e, *Char.-Dom.* é, *Fig.* c,r.—For *nier*, I would ſay; *Term.* r, *Char.* e, *Char.-Dom.* i, *Fig.* n; and thus ſhould I, in the like manner, parſe *tuer*, and any other whatever of this kind.—As for *créera*, I would ſay, *Char.* a, *Fig.* r, e=o, *Char.-fem.-med.* e, *Fig.* c,r. and in the like manner ſhould I work *niera*, *tuera*, and any other whatever of the ſame kind.

QUEST. We want nothing elſe now in order to be able to parſe or analyſe any word in the French-language, and to be convinced of the ſolidity, conſiſtency and invariableneſs of it's principles, but to reduce the ſyſtem you have juſt explained to me into one ſingle TABLE, wherein it ſhould be perſpicuouſly diſplayed and ſo fully expoſed as to be taken at one view; and next to that to have ſome other TABLES, containing, in a proper order, all the various combinations, which the French make uſe of in writing, to ſupply the deficiency of the alphabet, which they have in common with all their neighbours, and by means of which they expreſs all the *articulations* and *ſounds* of their language.

ANS. The firſt TABLE, which you deſire from me, you will find ready drawn AT LARGE before p. 180—1, with an EPITOME of the ſame p. 185.—As for what concerns the collection of combinations made uſe of by the French to expreſs all their *articulative* and *vocal* powers, you will find them carefully collected in the FOUR following TABLES, under the title of A MECHANICAL AND RATIONAL ALPHABET FOR THE FRENCH LANGUAGE.

A MECHANICAL and FOR FRENCH TABCONSO

MONART

Organs.	Number	Single-Figures.	Similar Combined Single-Figures.	Quality of the Figures.
GUTTURALS, V. PAL. I. L. DENT. V.	1.	Ho		DELOGENOSEMS.
	2.	Ko	*c, ch, co, cu, g, q, qu, x.*	
	3.	Go	*gu.*	
	4.	Io	*y.*	
	5.	ILLo	*il.*	
	6.	Ro	*rr.* *rr.*	
	7.	Lo		
	8.	To	*th, d.*	
	9.	Do		
	10.	No	*nn.*	
	11.	GNo		

RATIONAL ALPHABET
THE LANGUAGE.
LEI. NANTS.

HROSEMS.

French Examples.	Correſp. Engliſh-Figures.	Engliſh Examples.
H-éros.	H.	*H*-ag, *h*-ire
'on-ze *'on*-zième *'ou*-i *'un*. *H*-omme, *H*-éroïne.	H.	*H*-oneſt, *h*-umble, *h*-onour, *h*-erb.
K-irielle; *C*-as, *Ch*-aos, *Co*-eur, E-*cu*-eil, Ran-*g*, cin-*q*, *qu*-i, E-*x*-cès.	C, K, Ch.	*C*-age; *K*-ing; *Ch*-ymiſt.
G-alon; *Gu*-ères.	G, Gh.	*G*-ay; *G*-et; *Gh*-erkin.
A-*ï*-eul, *Y*-eux.	Y, H, U.	*Y*-outh; *hu*-mour; *U*-nion.
Ha-*ill*-on, Bata-*ill*-e, Sole-*il*.	Li.	Pecu-*li*-ar; Bril-*li*-ant, Va-*li*-ant.
R-at; E-*rr*-eu-*r*, Me-*r*.	R.	*R*-ough; *R*-obuſt.
R-aiſon; A-*rr*-êt, Gage-*r*.	R.	*R*-are; Wa-*r*-m; Da-*r*-e.
L-aver.	L.	*L*-ad; *L*-aconick.
T-aper, *t*-ien; *th*-ême, ſie-*d*-il.	T.	*T*-aſk; *t*-ell.
D-amas.	D.	*D*-amaſk.
N-ature; do-*nn*-er.	N.	*N*-ap; *N*-avy; *N*-avel.
Dai-*gn*-er, Si-*gn*-e &c.	Ni.	Compa-*ni*-on; O-*ni*-on, &c.

S-alut;

A MECHANICAL and

FOR

FRENCH

TABLE

CONSONANTS

MONART

Organs	Number	Single-Figures.	Similar Combined Single-Figures.	Quality of the Figures.
DENTALS, IV.	12.	S*o*	*ſſ, ſc, c, ç, t, x.*	DELOGENOSEMS.
	13.	CH*o*	*x, ſch.*	
	14.	J*o*	*ge.*	
	15.	Z*o*	*ſ, x.*	
LABIALS, VIII.	16.	M*o*		AMPHERISTO-GENOSEMS.
	17.	P*o*		
	18.	B*o*		
	19.	F*o*	*ph.*	
	20.	V*o*	*f.*	
	21.	OU*o*		
	22.	O*o*		
	23.	HU*o*		

RATIONAL ALPHABET
THE
LANGUAGE.
LEI.
NANTS.

HROSEMS.

French Examples.	Correſp. Engliſh-Figures	Engliſh Examples.
S-alut ; a-*ſſ*-a-*ſſ*-iner ; *Sc*-élérat ; *C*-érès ; *ç*-à ; Fac-*t*-ion ; *X*-aintonge ; Bru-*x*-elle.	S, SS.	*S*-ink ; *S*-alt ; *S*-alvation ; Gra-*ſs* ; Je-*ſſ*-en.
Ch-at ; *ch*-er ; *X*-imène ; *Sch*-iſme.	S, Sh, Ti.	*S*-ure; *S*-ugar; *Sh*-arp; *Sh*-ine; Mo-*ti*-on; &c.
J-acob, *Ge*-orge.	S, Si.	Plea-*ſ*-ure, Occa-*ſi*-on.
Z-ig-*z*-ag : Ra-*ſ*-er ; Si-*x*-ième.	Z, S.	*Z*-eal ; Ro-*ſ*-y.
M-alade.	M.	*M*-aſk ; *M*-aſſy.
P-âlir.	P.	*P*-agan ; *P*-acify, &c.
B-âtir.	B.	*B*-ald; *B*-all.
F-ace, che-*f*; *Ph*-iloſo-*ph*-e.	F, Ph. gh.	*F*-all ; *Ph*-iloſo-*ph*-er; Enou-*gh*; Tou-*gh*.
V-aleur, Neu-*f*-hommes.	V, f.	*V*-aniſh ; o-*f*-him ; o-*f*-her ; o-*f*-them.
OU-ais, *OU*-eſt, *OU*-i.	Wh, W.	*Wh*-ich; *Wh*-im; *Wh*-eel; *Wh*-iſt ; *W*-ill; *W*-ig; *W*-ith; *W*-it; &c.
O-acco, *O*-ariſte, *O*-aſis, *O*-ie, *O*-iſe, *O*-ire, *O*-irrer, *O*-iſtre, *O*-indre.	Wh, W, O.	*Wh*-at, *Wh*-arf, *Wh*-en; *W*-ater, *W*-eſt, *W*-iſe, *W*-ite, *O*-ne.
HU-ée, *HU*-it, *HU*-ile, *HU*-is, *HU*-ître, &c.	*	* * *

A MECHANICAL and FOR FRENCH TABB CONSO POLYARTH

Numb.	Double-Figures	Similar Combined Double Figures.	French Examples.
1.	X*o*	*cſ*, ξ	Ta-*x*-er; E-*x*-trême.
2.	Cz*o*	ϖ	*Cz*-ar.
3.	X*o*	*gz*, ξ.	E-*x*-iger; E-*x*-il, &c.
4.	Ct*o*		*Ct*-eſiphon, Ta-*ct*.
5.	Cm*o*		Dra-*chm*-e.
6.	Gm*o*		Dra-*gm*-e.
7.	Cr*o*	chr.	*Cr*-âne, *Chr*-onologie.
8.	Gr*o*	ϰ	*Gr*-ade.
9.	Cl*o*		*Cl*-aſſe.
10.	Gl*o*		*Gl*-ace.
11.	Cn*o*		*Cn*-ide, *Cn*-uphis.
12.	Gn*o*		*Gn*-ide, *Gn*-omon.
13.	Sc*o*	*Squ*.	*Sc*-orbut, *Squ*-élète.
14.	Sg*o*		*Sg*-arza-odorata.
15.	Scr*o*		*Scr*-upule.
16.	Sgr*o*		*Sgr*-affit.
17.	Scl*o*		*Scl*-érome.
18	Sgl*o*		* * *
19.	Schl*o*		*Schl*-eſtat.
20.	Schm*o*	ϗ	*Schm*-ideberg.
21.	Schn*o*		*Schn*-apan.
22.	St*o*	ϛ	*St*-able.
23.	Sd*o*		*Sd*-illes.
24.	Str*o*		*Str*-atagême.
25.	Stl*o*		* * *
26.	Sp*o*		*Sp*-atule.

RATIONAL ALPHABET
THE
LANGUAGE.
LE II.
NANTS.

HROSEMS.

Correſpondent Engliſh-Figures.	Engliſh Examples.
X.	A-*x*-is: E-*x*-change, &c.
X.	E-*x*-ample; E-*x*-erciſe.
Ct.	Fa-*ct*, Contra-*ct*, Verdi-*ct*.
*	* * *
*	* * *
Cr. Chr.	*Cr*-ab; *Cr*-aſs. *Chr*-onicle.
Gr.	*Gr*-aft; *Gr*-ind; *Gr*-een.
Cl. Chl.	*Cl*-aw; *Cl*-aſh; *Chl*-oroſis.
Gl.	*Gl*-ad; *Gl*-obe; *Gl*-ory.
*	* * *
*	* * *
Sc. Sch. Sk.	*Sc*-ar; *Sch*-eme; *Sk*-ill.
*	* * *
Scr. Skr.	*Scr*-atch; *Skr*-een.
*	* * *
Scl.	*Scl*-erotick.
*	* * *
*	* * *
*	* * *
*	* * *
St.	*St*-age; *St*-aff; *St*-ick.
Sd.	*Sd*-eign.
Str.	*Str*-aw; *Str*-eſs; *Str*-oke.
*	* * *
Sp.	*Sp*-ark; *Sp*-eck; *Sp*-ot.

A MECHANICAL and

FOR

FRENCH

TABLE

CONSONANT

POLYARTHOGRAPHY.

Numb.	Double-Figures.	Similar Combined Double-Figures.	French Examples.
27.	Sb*o*		*Sb*-irre.
28.	Spr*o*		*Spr*-ots.
29.	Spl*o*		*Spl*-endeur.
30.	Sm*o*		*Sm*-yrne.
31.	Sph*o*		*Sph*-ère.
32.	Sl*o*		*Sl*-ée.
33.	Sn*o*		*Sn*-ellius.
34.	Tr*o*		*Tr*-afic.
35.	Dr*o*	∂ρ	*Dr*-ame.
36.	Tl*o*		*Tl*-éon.
37.	Tm*o*		*Tm*-èſe.
38.	Tn*o*		*Tn*-ek.
39.	Dn*o*		*Dn*-ieper.
40.	Pſ*o*	⸸	*Pſ*-almiſte.
41.	Bſ*o*		A-*bſ*-tenir.
42.	Pt*o*		*Pt*-yaliſme.
43.	Bd*o*		*Bd*-ellium.
44.	Pr*o*		*Pr*-élat.
45.	Br*o*		*Br*-ave.
46.	Fr*o*		*Fr*-acas.
47.	Vr*o*		*Vr*-ac ; *Vr*-ai.
48.	Pl*o*		*Pl*-ace.
49.	Bl*o*		*Bl*-âme.
50.	Fl*o*		*Fl*-âme.
51.	Vl*o*		*Vl*-à (*a corruption of* voilà.)
52.	Pn*o*		*Pn*-eumatique.

RATIONAL ALPHABET
THE LANGUAGE.
LENII.
NANTS.

HROSEMS.

Correſpondent Engliſh Figures.	Engliſh Examples.
*	* * *
Spr.	*Spr*-awl; *Spr*-ig; *Spr*-out.
Spl.	*Spl*-aſh; *Spl*-een; *Spl*-it.
Sm.	*Sm*-art; *Sm*-ell; *Sm*-oke.
Sph.	*Sph*-eroid.
Sl.	*Sl*-ack; *Sl*-eep; *Sl*-y.
Sn.	*Sn*-ake; *Sn*-iff; *Sn*-ore.
Tr.	*Tr*-act; *Tr*-ick; *Tr*-oll.
Dr.	*Dr*-aw; *Dr*-eſs; *Dr*-op.
*	* * *
*	* * *
*	* * *
*	* * *
*	* * *
Bſ.	A-*bſ*-cond; A-*bſ*-terge.
*	* * *
Bd.	*Bd*-ellium.
Pr.	*Pr*-ate; *Pr*-eſs; *Pr*-iſm.
Br.	*Br*-ag; *Br*-ick; *Br*-ow.
Fr.	*Fr*-agrance; *Fr*-iſk; *Fr*-ock.
*	* * *
Pl.	*Pl*-an; *Pl*-edge; *Pl*-ot.
Bl.	*Bl*-ack; B*l*-iſs; *Bl*-ock.
Fl.	*Fl*-ap; *Fl*-eſh; *Fl*-ock.
*	* * *
Pn.	*Pn*-eumatick.

A MECHANICAL and FOR FRENCH TABLE CHARACTERIST

MONOPH

English Examples.	Correſpond. Engliſh ſimp.&comb Figures.	Numb. of Figures	Monophthongs Monoſems *or* Simp.-Charact. Sounds, Vowels *or* Voices.
A-ll, w-*a*-ll, l-*aw*, ſtr-*aw*, n-*au*-ghty, c-*au*-dle, c-*au*-ſe, f-*au*-lt, v-*au*-lt, cr-*o*-ſs, fr-*o*-ſt.	a-ll, aw, au, aul, o.	1.	â
Bl-*a*-ſt, f-*a*-ſt, f-*a*-r, b-*a*-r.	*	2.	a
C-*a*-t, f-*a*-t, r-*a*-t.	a.	3.	a
* * * *	*	4.	ê
B-*ea*-r, p-*ea*-r, h-*a*-re, c-*a*-re, d-*a*-re, f-*ai*-r.	ea, a, ai.	5.	è
N-*e*-ſt, t-*e*-ſt, d-*e*-ſk, n-*e*-t, p-*e*-t, l-*ea*-ther.	e, ea.	6.	e
F-*a*-ble, *a*-le, g-*a*-te, *ai*-m, n-*ai*-l, t-*ai*-l.	a, ai.	7.	*
Compl-*ai*-ſance, n-*ay*, h-*ay*, epitom-*e*, cataſttroph-*e*, p-*e*-n-*e*-lop-*e*.	ai, ay, e.	8.	é
* * * *	*	9.	*

RATIONAL ALPHABET
THE
LANGUAGE.
LE III.
ICKS, OR VOWELS.

THONGS.

Monophthongs-Polyſems, *or* ſimilar combinedCharacteriſticks Sounds, Vowels *or* Voices.	French Examples.
ah, am, as.	*A*-me, ſl-*â*-me, emph-*a*-ſe, *ah!* cond-*am*-ner, p-*as*, l-*as*.
	A-b-*a*-ttre, part-*a*-ge, avant-*a*-ge, fr-*a*-c-*a*-ſſer.
em, en.	*A*-ll-*a*, *a*-ll-*a*-rm-*a*, *a*-vantage, p-*a*-rt-*a*-ge-*a*, r-*a*-ce, f-*a*-ſſe, ſol-*em*-nel, *en*-noblir.
ei, aî, aits, aix, ais, ès, es, oî, ois, oient.	M-*ê*-me, r-*ei*-ne, p-*ai*-ne, f-*aî*-te, tr-*aits*, f-*aits*, p-*aix*, m-*ais*, d-*ès*, l-*es*, par-*oî*-tre, diſ-*ois*, dir-*oient*.
ai, ait, oit.	M-*è*-re, f-*ai*-re, f-*ait*, diſ-*oit*.
ai, ei, e, et.	*E*-lle, *e*-ſtime, cr-*ai*-gnant, pl-*ai*-ne, pl-*ei*-ne, enſ-*ei*-gnant, po-*ë*-te, ſonn-*et*, n-*et*, n-*et*-te.
és, *ez, efs, eds, ée, ées.*	N-*és*, born-*és*, fond-*és*, d-*ez*, parl-*ez*, donn-*ez*, cl-*efs*, pi-*eds*, lav-*ée*, purg-*ée*, arriv-*ées*, achev-*ées*.
ai, er, &.	D-*é*-cid-*é*, d-*é*-g-*é*-nér-*é*, *ai*-m-*ê*, j'-*ai*-m-*ai*, dir-*ai*, pleur-*er*, calm-*er*, parl-*er*, chant-*er*, &.
eû, *eux.*	J-*eû*-ne, j-*eux*, d-*eux*, malheur-*eux*, vi-*eux*, pareſſ-*eux*.

A MECHANICAL and
FOR
FRENCH
TABLE
CHARACTERIST

MONOPH

English Examples.	Correspond. English simp. & comb Figures.	Numb. of Figures	Monophthongs Monosems *or* Simp.-Charact. Sounds, Vowels *or* Voices.
H-*u*-rt, ch-*u*-rch, ſ-*u*-ccour, h-*e*-r, *ea*-rth, ſt-*i*-r, g-*i*-rt, hon-*ou*-r, rig-*ou*-r, &c.	u, e, ea, i, ou-*r*.	10.	e
Mock-*e*-ry, rack-*e*-ting, troubl-*e*-ſome, fav-*o*-rite.	e, o.	11.	e
Nic-*e*, vic-*e*, crim-*e*, du-*e*, virtu-*e*, &c.	e.		e
Rep-*ea*-t, retr-*ea*-t, f-*ee*-t, b-*ee*, r-*ea*-r, f-*ea*-r, b-*ee*-f, d-*ee*-r, l-*ee*-r, ſt-*ee*-r, p-*eo*-ple, dec-*ei*-ve, bel-*ie*-ve, gr-*ie*-f.	ea, ee, ea, ee, eo, ei, ie.	12.	î
H-*i*-t, k-*i*-ck, l-*i*-ſt, bur-*ie*-d, marr-*ia*-ge, neceſſar-*y*, happ-*y*, b-*u*-ſineſs, b-*ui*-lt, w-*o*-men.	i, ie, ïa, y, u, ui, o.	13.	i
B-*o*-ne, b-*o*-ld, c-*o*-ld, *oa*-ts, g-*oa*-ts, b-*oa*-ſt, c-*oa*-l, r-*ow*, m-*ow*, d-*oe*, w-*oe*, f-*oe*, gh-*o*-ſt, h-*o*-ſt.	o, oa, ow, oe, o-*s*.	14.	ô
* * * *		15.	o
B-*o*-re, ſh-*o*-re, b-*oa*-r, r-*oa*-r.	o, oa.	16.	o

RATIONAL ALPHABET
THE LANGUAGE.

LE III.

ICKS, OR VOWELS.

THONGS.

Monophthongs-Polyfems, *or* ſimilar combinedCharacteriſticks Sounds, Vowels *or* Voices.	French Examples.
eu, œ, œu.	L-*e*, j-*eu*-ne, l-*eu*-r, *œ*-illet, c-*œur*, h-*eu*-reux.
	Cach-*e*-ter, empaqu-*e*-ter, nett-*e*-té, boul-*e*-verſer.
	Rom-*e*, fond-*e*, brun-*e*, nu-*e*-ment, du-*e*-ment, gai-*e*-té, mani-*e*-ment, ni-*e*-rai, fi-*e*-rois, pli-*e*-ra.
ît, ite, ils, ix, its.	G-*î*-te, v-*î*-te, v-*î*-mes, r-*i*-re, d-*i*-re, fr-*i*-re, cour-*i*-r, mour-*i*-r, offr-*i*-r, pl-*is*, pu-*is*, d-*is*, f-*is*, v-*ie*, pr-*ie*, conf-*ie*, f-*ils*, fuſ-*ils*, ſourc-*ils*, out-*ils*, perdr-*ix*, pet-*its*.
y.	Pl-*i*, l-*i*-m-*i*-te, d-*i*-vin, d-*i*-v-*i*-ne, *y*.
aû, aux, aulx, os.	D-*ô*-me, rep-*o*-ſer, f-*aû*-ne, m-*aux*, f-*aulx*, *os*, rep-*os*.
au, eau.	P-*au*, *au*, flé-*au*, bur-*eau*, b-*eau*.
	O-r, c-*o*-r, c-*o*-rps, f-*o*-rt, n-*o*-rd.

A MECHANICAL and FOR FRENCH TABLE CHARACTERISTIC

MONOPH

English Examples.	Correſpond. Engliſh ſimp.&comb Figures.	Numb. of Figures	Monophthongs Monoſems *or* ſimp. Charact. Sounds, Vowel *or* Voices.
F-*i*-rſt, b-*i*-rd, n-*o*-d, pl-*o*-t, bl-*oo*-d, fl-*oo*-d, b *u*-d, m-*u*-d.	i, o, oo, u.	17.	o
R-*u*-le, pr-*u*-de, t-*o*, d-*o*, t-*oo*, m-*oo*-n, r-*oo*-m, f-*oo*-l.	u, o, oo.	18.	*
Br-*u*-te, b-*u*-ll, f-*u*-ll, p-*u*-ll, w-*oo*-d, h-*oo*-d, acc-*ou*-trement, w-*oul*-d, c-*oul*-d, ſh-*oul*-d.	u, oo, ou, oui.	19.	*
Coll-*u*-ſion, ſ-*ue*, N-*ui*-ſance.	u, ue.	20.	û
Purſ-*ui*-t, recr-*ui*-t, ſl-*ui*-ce, ſ-*ui*-t.	ui.	21.	u

GUTTURAL CHARACT COMMONLY

N	A	S
1.	an	
2.	in	
3.	on	
4.	un	

RATIONAL ALPHABET
THE
LANGUAGE.
LE III.
ICKS, OR VOWELS.

THONGS.

Monophthongs-Polyſems, or ſimilar combined Characteriſticks Sounds, Vowels or Voices.	French Examples.
ot.	O-béir, n-*o*-ble, v-*o*-l, éc-*o*-le, nab-*ot*, pierr-*ot*, fal-*ot*.
oû, *ouls*, *oux*, *ous*, *ols*, *oûts*.	J-*oû*-te, d-*ou*-ze, ép-*ou*-ſe, p-*ou*-ce, p-*ouls*, r-*oux*, d-*oux*, n *ous*, v-*oxs*, f-*ols*, m-*ols*, ſ-*ols*, c-*ols*, rag-*oûts*.
ou, *ol*, *aoul*.	Cl-*ou*, tr-*ou*, f-*ol*, ſ-*ol*, h-*ou*-ſſe, p-*ou*-r, p-*ou*-voir, ſ-*aoul*.
us, *ue*, *ues*, *eus*.	P-*û*-mes, f-*û*-mes, d-*û*-mes, pl-*u*-ſieurs, p-*us*, f-*us*, d-*us*, par-*us*, v-*ue*, n-*ue*, r-*ues*, j'*eus*.
eu.	*U*-nir, d-*u*, *u*-ne, ven-*u*, pr-*u*-ne, *eu*.

ERISTICKS, CALLED ALS.

am, *aen*, *aon*, *em*, *en*, *ent*.	*An*, *an*-ge, *am*-bigu, c-*aen*, p-*aon*, *em*-buche, cont-*em*-pler, *en*, *en*-vie, *en*-nui, cont-*ent*, pati-*ent*.
aim, *ain*, *em*, *en*, *ein*, *eing*, *im*.	F-*in*, f-*aim*, p-*ain*, cont-*em*-ptible, Europé-*en*, li-*en*, ſ-*ein*, ſ-*eing*, *im*-poſſible.
om, *ompt*.	*On*, rép-*on*-dre, r-*om*-pre, c-*om*-bler, pr-*ompt*.
um, *eun*.	*Un*, chac-*un*, h-*um*-ble, j-*eun*.

A MECHANICAL and FOR FRENCH TABLE PRETENDED AMPHIGISM

Engliſh Examples.	Correſpond. Engliſh ſimp. & comb Figures.	Numb. of Figures	Amphigenoſems or Ampheriſto-Characteriſticks vulgarly called Diphthongs.
I, t-*ie*, p-*ye*, n-*igh*, *eye*,	*i*, *ie*, *ye*, *igh*, *eye*.	1.	aie
Yaw-ning.	*yaw*.	2.	iâ
Ya-rd.	*ya*.	3.	ia
* * *	*	4.	iê
* * *	*	5.	iè
Ye-t, *ye*-s.	*ye*.	6.	ie
* * *	*	7.	ié
* * *	*	8.	ié
* * *	*	9.	(*ieû*)
Eu-ſebius,	*eu*.	10.	ieu
Yo-ke, *yo*-lk.	*yo*, *yol*.	11.	iaû
* * *	*	12.	io
U, *u*-nited, *eu*-nuch, d-*ew*, v-*iew*, *you*.	*u*, *eu*, *ew*, *iew*, *you*.	13.	iou
Qua-drangle.	*qua*.	14.	(*oa*)
* * *	*	15.	oê
Whe-re.	*whe*.	16.	oè
Why, *whe*-ther, *whea*-ther, *o*-ne.	*why*, *whe*, *whea*, *o*.	17.	oi
Wha-t, *wa*-rf, *wa*-ter.	*wha*, *wa*.	18.	oua
* * *	*	19.	ouais
We-ſt.	*we*.	20.	ouè

RATIONAL ALPHABET
THE
LANGUAGE.

LE IV.

DIPHTHONGS.

ENOSEMS.

Similar-Combined Amphigenoſems, *or* Diphthongo-Characteriſticks.	French Examples.
	Aïe.
	D-*ia*-ble, p-*ia*-iller.
	D-*ia*-cre.
iais, iois, ioient.	Six-*ié*-me, b-*iais*, (f-*ie*-rs), pr-*ïois*, n *ïoient*.
	B-*iè*-re, (f-*iè*-re).
ioit.	Eſp-*iè*-gle, p-*iè*-ce, n-*iè*-ce, h-*ie*-r, (f-*ie*-r), r-*ïoit*.
iés.	L-*ié*-ge, p-*iés*.
	P-*ié*, v-*ie*-illard.
ieux, yeux.	V-*ieux*, p-*ieux*, *yeux*.
	D-*ieu*, l-*ieu*, p-*ieu*.
	P-*iau*-ler.
	P-*io*-che, f-*io*-le.
	Ch-*iou*-rme.
ua.	Q-*ua*-drature, aq-*ua*-tique.
oids, ois, oix, oye.	P-*oê*-le, p-*oids*, f-*ois*, n-*oix*, pr-*oie*, *oye*.
oi.	B-*oè*-te, b-*oi*-re.
oit.	L-*oi*, qu-*oi*, v-*oit*.
	P-*oua*-cre.
	Ouais !
	Oue-ſt.

A MECHANICAL and

FOR

FRENCH

TAB

PRETENDED

AMPHIG

English Examples.	Correspond. English simp.&comb Figures.	Numb. of Figures	Amphigenoſems or Amperiſto-Characteriſticks vulgarly called Diphthongs.
* * *	*	21.	oue
* * *	*	22.	(*ouî*)
Whi-ch, *whi*-ſt, *whi*-ſk, *we*.	*whi*, *we*.	23.	oui
* * *	*	24.	(*uê*)
* * *	*	25.	uè
* * *	*	26.	uî
* * *	*	27.	ui

GUTTURAL DIPHTHONGO-CHA

COMMONLY CA

NASAL-DIPHT

* * *	*	1.	ian
* * *	*	2.	ien
* * *	*	3.	ion
* * *	*	4.	oin
* * *	*	5.	ouan
* * *	*	6.	ouin
* * *	*	7.	uin

RATIONAL ALPHABET

THE

LANGUAGE.

LE IV.

DIPHTHONGS.

ENOSES S.

Similar-Combined Amphigenoſems, *or* Diphthongo-Characteriſticks.	French Examples.
ouis, ouie.	F-*oui*-t. Enf-*ouis*, *ouis*, l'-*ouie*. Enf *oui*, *oui*.
uai.	S-*uai*-re.
uis, uits.	Rit-*ue*-l, Ec-*ue*-lle. H-*ui*-le, p-*uis*, p-*uits*. L-*ui*, enn-*ui*, n-*ui*-t, h-*ui*-t.

RACTERISTICKS

LLED

HONGS.

ien *t*.	V-*ian*-de, pat-*ien* t.
ien-*t*.	B *ien*, v-*ien*-t.
oin-*g*, . . *t*.	P-*ion*, baſt-*ion*. L-*oin*, p-*oin*-g, p-*oin*-t. Ec-*ouan*, j-*ouan*. Bab-*ouin*, marſ-*ouin*, j-*ouin*. J *uin*.

A

MECHANICAL and RATIONAL ALPHABET

FOR THE

FRENCH LANGUAGE. TABLE V.

THE VARIOUS DIVISIONS OF THE *FRENCH ARTHROSES.*

DIVISION I.

Perfect Mutes, VII.	*Surd Semi-Mutes*, VIII.	*Liquid Semi-Mutes*, VIII.
K' G' M' P' B' T' D'.	H' F' V' S' CH' J' Z' N'.	R' L' ILL' Y' GN' OU' O' U'.

DIVISION II.

Strongers.	*Weakers.*
K*o*,	G*o*.
ILL*o*,	Y*o*.
P*o*,	B*o*.
F*o*,	V*o*.
R*o*,	L*o*.
CH*o*,	J*o*.
S*o*,	Z*o*.
T*o*,	D*o*.
N*o*,	GN*o*.

Neuters.

H*o*, M*o*, OU*o*, O*o*, U*o*.

DIVISION III. *The Commutables.*

P*o*.	B*o*.	K*o*.	G*o*.	CH*o*.	J*o*.
		H*o*.			
F*o*.	V*o*.	ILL*o*.	Y*o*.	S*o*.	Z*o*.

LECTURE IV.

OF THE TRUE CRITICAL AND RATIONAL ALPHABET OF THE FRENCH LANGUAGE: OR A KEY TO THE FIVE FOREGOING TABLES.

SECTION I.

Object of the TABLES.

QUEST. AFTER having paid, to your *five* precedent TABLES, all the attention I was capable of, I think I have at laſt, enabled myſelf to put you, now, ſuch queſtions as, if anſwered to my ſatisfaction, will render me, hereafter, quite critically maſter of the true SYSTEM and GENIUS of your LANGUAGE, with reſpect both to the THEORY and the PRAXIS of it's SPOKEN and WRITTEN ELEMENTS?

ANS. I promiſe you to exert all my abilities, and do my beſt endeavours, to clear your difficulties, as you propoſe

them to me. And as for *anſwering to your ſatisfaction*, I can only ſay this, that nothing ſhall be wanting, or neglected, on my part, which I may think capable of authoriſing the Rules I ſhall lay down, and ſupporting them by ſuch irreſiſtible arguments, as will, I hope, leave, after them, little room for doubts. Therefore only aſk, I am quite ready and prepared to anſwer.

QUEST. Well, I begin then, and proceed gradually. Firſt, I ſhould be glad to hear, from yourſelf, what account you can give of the foregoing TABLES?

ANS. The RATIONAL and MECHANICAL ALPHABET of the FRENCH LANGUAGE is divided into FIVE TABLES.

QUEST. What is the object of the FIRST TABLE?

ANS. The FIRST TABLE contains and exhibits, under the name of MONARTHROSEMS, a complete and perfect collection of all the SIMPLE ARTICULATIONS, which are to be found in the utterance of the FRENCH LANGUAGE. Therefore the *double* or *mixt* articulative power X*o*, as uttered in the French words *exprès* and *exact*, and equal in the firſt word to K*o*, S*o*, and in the ſecond to G*o*, Z*o*, is, as are alſo all of the like kind, abſolutely baniſhed from this firſt *collection* and TABLE.

QUEST. What is the object of the SECOND TABLE?

ANS. The SECOND TABLE contains and exhibits, under the name of POLYARTHROSEMS, a complete and perfect collection of all the *mixt* or *contracted* ARTICULATIVE POWERS, which can poſſibly be found in the FRENCH LANGUAGE, opening or cloſing, that is to ſay, beginning or ending in cluſters, a word or a ſyllable.

QUEST.

QUEST. What is the object of the THIRD TABLE?

ANS. The THIRD TABLE contains and exhibits, under the name of MONOPHTHONGS, a complete and perfect collection of all the simple and pure VOCAL POWERS or sounds, which can possibly be found in the utterance of the FRENCH LANGUAGE, and in their real dress; that is to say, such as they are to be found represented both by *single* and by *compound* signs.

QUEST. What is the object of the FOURTH TABLE?

ANS. The FOURTH TABLE contains and exhibits, under the name of AMPHIGENOSEMS, a complete and perfect collection of all the PRETENDED, and FALSLY DENOMINATED, DIPHTHONGS, which can possibly be attributed to the FRENCH LANGUAGE, according to the old and erroneous system.

QUEST. What is the object of the FIFTH TABLE?

ANS. The FIFTH TABLE exhibits the *three* possible DIVISIONS, which can absolutely be made of the FRENCH ARTHROSES, or ARTICULATIVE POWERS; so as to comprehend, at one scope, the *three* different points of view under which they may be considered, in order to obtain a perfect knowledge of their real, inherent, and constitutional qualities, as well as of their various reciprocal affinities, and correspondence.

QUEST. There remains, now, nothing to do but to resume each TABLE one after another, and parse all the parts of each of them, singly and one by one, in the same order as they are ranged and distributed. But, as I have observed that the supernumerary abundance of the ORAL POWERS of MODERN LANGUAGES in general, and of the FRENCH in particular, over the set of figures which has been adopted

to repreſent theſe Powers, may on account of the various aſſociations, copulations, homogeneous and heterogeneous combinations, &c. which theſe ſigns or figures have in proceſs of time ſuffered, and ſtand now under, give room to draw up ſeveral claſſes of theſe ſame, in order to aſcertain the real number of true and unqueſtionable POWERS, of any language diſtinctly and abſtractedly from the deluſive ſigns and forms by which they may be repreſented, or from the dubious dreſs under which they may happen to be ſecreted and therefore miſtaken; I think it would not be improper, if, previouſly to our intended illuſtration and examen of each of the FIVE above mentioned TABLES, we ſhould now firſt proceed to a thorough critical diſquiſition of all the poſſible accidents which, both the ORAL POWERS of man, and the ſigns, by which, they are in theſe days, repreſented, are not only liable to, but indeed really ſtand under, and range thoſe accidents by claſſes, with proper denominations to expreſs and characteriſe them. This might be conducive to the facilitating the ANALYSIS of the primary Elements of ſpeech, both in general and in particular, ſo as to bring and reduce the principles of them to an invariable ſtandard, a never erring criterion.

ANS. The propoſal is judicious and intereſting. The plan is juſt, and the execution may prove uſeful by the light it is likely to throw upon many obſcure caſes, and entangled circumſtances, which have hitherto been found oppoſing ſuch an impenetrable bareer to the diſcovery of the true, natural and rational principles of the human ORAL POWERS, as well as of the yet unknown, though ſagacious and quite mechanical Syſtem of the WRITTEN ELEMENTS invented, and ſo variouſly combined, to repreſent them.

SECTION

SECTION II.

Of the human ORAL POWERS in general; their Nature, Species, Qualities and Accidents.—Of the Signs invented to repreſent them.—Defects and Advantages to which theſe may be, and are, liable.—Their various Combinations.—Divided into Claſſes, according to their Qualifications.—Uſe and Utility of that Diviſion.—New Terms invented, and appropriated, to the Characteriſing of each particular Claſs, both of the ORAL POWERS themſelves, and of the SIGNS their Repreſentatives.

QUEST. WHAT do you mean by human ORAL POWERS?

ANS. I mean thoſe *ſignificative ſounds*, by which, man conveys his thoughts, to another individual of his own ſpecies.

QUEST. How are thoſe ſounds *ſignificative?* Are they ſo by themſelves, or, only, by a mutual conſent.

ANS. The human ORAL POWERS, or SOUNDS, are SIGNIFICATIVE by themſelves and in themſelves. There is no poſſibility of doubting but they were ſo originally and conſtitutionally: And we cannot, with any more propriety, call

call in queſtion their having, ever ſince, continued to be as much *ſignificative* in themſelves, as they were at firſt.

QUEST. How is it not poſſible to doubt but that the human ſounds were, from the very beginning, *ſignificative* in themſelves?

ANS. Becauſe they were ſo many images or copies of what man heard: and if they were, as it is allowed, images or copies, if they were formed by what is called *onomatopeia*, or imitation, they could not, moſt certainly, be otherwiſe than *ſignificative* in and by themſelves.

QUEST. How are they now ſtill *ſignificative?*

ANS. Becauſe, 1ſt, In all the languages, now ſpoken, there are ſtill to be found a great quantity of new original words purely imitative, and which have no other meaning but the very individual thing alone of which they are a true and real repetition. 2dly, As for the other words, we cannot deny that hardly any exiſt, in which, by ANALYSIS, ſuch articulations cannot be found, as were in ancient times really imitative of the firſt ſimple and primary idea, from which, that of the preſent words is drawn by figure, metaphor, compariſon or otherwiſe. 3dly, It is no leſs inconteſtable that we are not, even now, at liberty to make uſe of whatever articulation we pleaſe to expreſs new ideas of newly invented things; and that no word, for example, expreſſive of, or merely bordering upon, the idea of *flying*, or *lightneſs*, &c. can be found in which the articulation * ST*o*

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* In Celtic, in old Perſian, in Indian, and in Armenian, *Stan*, ſignifies equally a Country. In new Perſian, *Eſtan* and *Eſtoon*, in Turkiſh *Iſtan* ſignify the ſame thing. In Latin, we all know the ſignification of *Status*, *Statio*, *Stare*, *Stabilis*, *Statua*, *Stagnum*, *Stigma*, *Statuere*, *Stemma*, *Stringere*,

ſhould be employed: No more can there be any in which the various articulations B*o*, F*o*, or V*o*, with L*o* or R*o*, are made uſe of for expreſſing the idea of ſolidity, ſtability, &c. or any oblique idea bordering upon this primary one, &c. Therefore it remains unqueſtionable that human ORAL POWERS, are, and always have been, naturally, originally, and conſtitutionally, IN and BY themſelves, truly *ſignificative*.

QUEST. How are the ORAL POWERS of man to be firſt divided?

ANS. The ORAL POWERS of man are firſt to be divided into VOCAL and ARTICULATIVE.

QUEST. What name do you give to the VOCAL POWERS, when conſidered in the *abſtract* only; as mere *Powers*?

ANS. We call them PHONOSES, from Φωνη (*ſonus*) and ις (*vis*, *robur*) becauſe they are expreſſive of *ſounds*.

QUEST. What name do you give to the ARTICULATE POWERS, when conſidered in the ſame light?

ANS. We call them ARTHROSES, from Αρθρον (*articulus*) and ις; becauſe they are expreſſive of *Articulations*.

Stringere, &c. &c. and hundreds of others all thus implying privation of motion.—In modern languages, likewiſe the ST is always found in every word of that kind. The Engliſh words *Poſt*, *Stock*, *Stud*, *Stiff*, *Stop*, *Still*, *Sticky*, *Strong*, *Streſs*, *Stern*, *Stun*, *Stone*, *Stiffle*, *Stool*, *Steady*, *Stagnate*, *Stubborn*, *Stupid*, *Stout*, *Study*, *Stamp*, *Stump*,, &c. &c. all imply privation of motion, and carry the character of it by the predominant articulative power ST of which they are compoſed. And ſimilar examples might be collected from all the Languages ſpoken upon the face of the earth.

QUEST.

QUEST. When, from the *abſtract*, you paſs to the *concrete*, and conſider thoſe ſame POWERS as almoſt realiſed under a form, image or effigy, ſuch as are the ſigns, types, characters or figures (στοιχεια) by which we repreſent them on paper, how do you call them?

ANS. We call the ſigns of the *Vocal Powers* PHONOSEMS *; and, thoſe of the *Articulative*, we call ARTHROSEMS †.

QUEST. What are the accidents which the ORAL POWERS are liable to?

ANS. Iſt, To innumerable variations ariſing from the form, the diſpoſition, the greater or leſs liberty and free agency of the organs whence they proceed. 2dly, To a like quantity and variety of ſhades of ſtrength, ſharpneſs and activity, with reſpect to the ARTHROSES, and to a no leſs quantity and variety of ſhades of fulneſs, bulk, ſize and quality with reſpect to the PHONOSES. This, owing to the almoſt infinite ſuſceptibility of diviſion and ſubdiviſion of the *vocal chord* both in it's natural ‡ and in it's artificial § length. 3dly, In ſhort, the ORAL POWERS are finally liable to a complication, contraction, coaleſcence or coagulation between them, which takes it's ſource and riſe, among ſome ſavage nations, from a defect or ſtiffneſs in ſome particular organs, which is productive of thoſe uncouth mixtures of POWERS ſo often obſerved. And, among the poliſhed and civiliſed nations, from quite the contrary, from that great quickfreedom and agility to which their organs have attained. Whence there reſult, among theſe laſt, certain coagulations of the moſt analogous SOUNDS, and contractions of the moſt fluent ARTICULATIONS, by the natural and eaſy

* See p. 136. † See p. 135. ‡ See p. 28, and 148. § See *ibid.*

precipitation

precipitation of ſome of theſe, over the leaſt diſtinct, or more ſurd, and deſtroyed SOUNDS, upon ſome other *articulations* by which they are followed.

QUEST. All theſe accidents, I ſee, muſt undoubtedly, according to the various points of view in which they may be conſidered, conſtitute, at this time, ſo many different CLASSES of the HUMAN ORAL POWERS, as well as of the SIGNS their repreſentatives: which, moſt deſervedly, claim our particular attention?

ANS. They do indeed: and ſo much the more, as, without ranging them according to theſe various circumſtances, by which they are now found to be attended, there is no poſſibility of arguing and differting, with any advantage, upon the nature, ſpecies, and qualities of ſome of thoſe which enter into either the ſpoken or written compoſition of the modern languages.

QUEST. To proceed then regularly, let us firſt ſettle the proper term for expreſſing the SIGNS by which the ORAL POWERS of either ſort (*Vocal* or *Articulative*) are repreſented on paper?

ANS. By the name or term of EPISEM *, we ſhall always underſtand any one ſingle ſign, figure, or character (στοιχεῖον) repreſentative of either a VOCAL or an ARTICULATIVE POWER, indiſcriminately.

QUEST. How do you divide the ARTHROSES?

* See p. 131.

ANS. Into MONARTHROSES, DIARTHROSES and POLYARTHROSES.

QUEST. What do you underſtand by a MONARTHROSIS?

ANS. A true MONARTHROSIS muſt be the product of the ſudden, and inſtantaneous, action of ONE ORGAN ONLY.

QUEST. Give me an example, to ſupport your definition?

ANS. In all languages, the POWER, which we know to be veſted in the *Epiſem* P, is a MONARTHROSIS.

QUEST. What do you underſtand by a DIARTHROSIS?

ANS. A DIARTHROSIS is the effect reſulting from the united, and almoſt coinſtantaneous, actions of TWO different organs.

QUEST. Support this definition alſo, by an example?

ANS. The POWER which, we know, the Greeks veſted in their *epiſem* Ψ, and that which, we, at this time, continue to veſt in the *Epiſem* Xo, are what muſt be underſtood by a DIARTHROSIS.

QUEST. What do you underſtand by a POLYARTHROSIS?

ANS. There is a POLYARTHROSIS, when more than *two* organs precipitate themſelves one over another, without being ſupported and ſeparated, each ſingly, by a clear, diſtinct, and audible ſound.

QUEST.

QUEST. Give us likewiſe another example to ſupport this new definition.

ANS. The effect of the *Epiſems* S-*o*, T-*o*, R-*o*, when prepoſed all together before a *ſound*, and the threefold vibration reſulting, on the tympanum of our ear, from ſuch a precipitated utterance of them, as is found in the word STR-*aw*, is what muſt be underſtood by the term POLYARTHROSIS.

QUEST. Is there any POLYARTHROSIS, expreſſed by one ſingle EPISEM, like the DIARTHROSES?

ANS. I know none, in any language.

QUEST. Why are there none of this ſort to be found, in ſome of the antient or modern languages, ſince there are ſuch of the DIARTHROSES; witneſs the Hebrew ש, the Greek ξ, and the Latin and modern X-*o*?

ANS. There are none in the ancient languages, becauſe, for the reaſons ſufficiently eſtabliſhed, p. 17, and 109, of this ANALYSIS, ſuch kinds of contractions are incoherent with an original language; and the higher we re-aſcend towards antiquity the more we muſt find languages impregnated with, and preſerving ſome, of the characters of originality; that is to ſay, of that original one, whence they ſprung. And, as for the modern, the ſpirit of coining new figures or EPISEMS (στοιχεῖα) had long left and forſaken them, before the introduction of thoſe coagulated ARTHROSES in ſpeech. Therefore, how can it be expected from the *modern* languages (meaning by this expreſſion all thoſe which have been uſed in Europe ſince the Chriſtian Æra) that they ſhould have made ſuch improvement in the delineation of the EPISEMS, deſtined to repreſent their ORAL POWERS on paper, as to

ſtrike *Epiſems* repreſentative of coaleſcing threefold *Articulations*, after the pattern of thoſe repreſentative of two fold ones? If, as early as the Greeks themſelves, who had invented ſome of this laſt ſort, there are none of the threefold articulative στοιχεια to be found, though they were already ſo far advanced in a quick, briſk and harmonious utterance of their language, as to be poſſeſſed of ſuch complicated articulations as ΣΚ, ΣΚΛ, ΣΚΝ; ΣΜ; ΣΠ, ΣΠΛ, ΣΠΡ; ΣΤ, ΣΤΛ, ΣΤΡ, &c. and ſo many others.

QUEST. So that, however advantageous ſuch a *ſcheme* might prove, we are not to expect finding each of the *ſimple* and *complicated* ORAL POWERS effigiated by one ſingle EPISEM.

ANS. So far from it, and to ſuch a pitch of perplexity, confuſion and intricacy are the ORAL POWERS and their EPISEMS now both arrived, that a MONOSIS (or SINGLE POWER) of either the *vocal* or *articulative* ſpecies, is often found repreſented by *two Epiſems*, while a DIOSIS (or really DOUBLE POWER) is found expreſſed by *one* ſingle *Epiſem* only. And HENCE that amazing difficulty which is found in the buſineſs of treating of that matter, to render one's ſelf clear and *intelligible*: HENCE that *unintelligibility* of the authors who have ever diſcourſed on that ſubject. The whole owing to the very ſmall number of thoſe who can be found having an adequate, I mean an unſullied, unprejudiced or unprepoſſeſſed, idea of the thing; and to there being ſtill fewer, (according to all appearance) who entertain the ſame idea of the ſame thing, who underſtand it in the ſame mode, who view it in the ſame light. And indeed *two ſuch individuals* have perhaps *not* yet ever been to be met with, in the whole World, as were perfectly of the ſame mind upon any ſubject.

QUEST.

QUEST. Let us then with good grace yield to the circumſtances, however diſagreeable they may appear to us; and, in order only to preſerve the preſence of our mind and ſoundneſs of our judgment, whenever theſe ORAL POWERS ſhall happen to fall pretty ſuddenly, and confuſedly, upon any of our ſenſes, let us provide ourſelves with ſuch terms as will abſolutely claſs and enregiment them, in whatever form of compoſition they may offer themſelves to our inſpection. And, that we may begin directly, by what name ſhall we deſign any POWER whatever, whether of the *Vocal* or of the *Articulative* tribe, indiſcriminately, and without any regard to their ſigns?

ANS. By *Monoſis*, if it be one or ſingle; DIOSIS if it be double, and POLYSIS if it be triple, and above.

QUEST. I underſtand; ſo that the *power*, veſted in the *Epiſem* A, and that veſted in the *Epiſem* P, will equally be a *Monoſis*, though the former a *Vocal*, and the latter an *Articulative* power?

ANS. Right. And ſo likewiſe will, and muſt, be conſidered of courſe, as ſo many DIOSES, the POWERS expreſſed by the utterance of the united *Epiſems* ST, PL, SP, &c. and as ſo many POLYSES thoſe expreſſed by the utterance of the united *Epiſems* STR, SPL, SCR, &c. as well as by the utterance of the whole ſyllables *Sta*, *Cri*, *Pli*, *&c.*

QUEST. This denomination concerns only the POWERS abſtractively conſidered; but how ſhall we term the reverſe of this caſe, that is to ſay, the SIGNS only, in that ſame indeterminate manner, and without manifeſting either the

POWERS

POWERS they refer to, or their TRIBE, whether *vocal* or *articulative?*

ANS. By MONOSEM, DIOSEM, and POLYSEM, which will quadrate perfectly well with the terms MONOSIS, DIOSIS, and POLYSIS, though not always correſponding, with each other, in words.

QUEST. Favour me with ſome inſtances to ſupport and elucidate this?

ANS. The word *Metal*, for example offers in it's *utterance* none but MONOSES; and, in it's *delineation*, none but MONOSEMS. The firſt *Monoſis* is of the *articulative* tribe, and repreſented by the *Monoſem* M-*o*; the ſecond *Monoſis* is of the *vocal* tribe, and repreſented by the *Monoſem* e; the third *Monoſis* is *articulative*, and the *Monoſem* t; the fourth *Monoſis* is *vocal*, and the *monoſem*, a; the fifth, an *articulative*, both *Monoſis* and *Monoſem*, l.—But in *Thick*, compoſed of three *Powers* only all MONOSES, the firſt, which is of the *articulative* tribe, is the *Dioſem* TH-*o*; the ſecond, of the *vocal* tribe, is the *Monoſem* i, and the third, of the *articulative* tribe, is a *Dioſem* CK. —In fine, in *Claim* we find an example of a *Dioſis-Dioſem* CL-*o*, a *Monoſis-Dioſem* ai, and a *Monoſis-Monoſem* M-*o*. Theſe three examples are ſufficient, I ſuppoſe, to give a clear idea of the uſe of the above mentioned new expreſſions.

QUEST. Quite ſufficient. Now let us carry our claſſing ſtill farther. After having thus conſidered the POWERS, abſtractedly from their *qualities*, and from their SIGNS; and, next, the SIGNS likewiſe, in the ſame abſtract manner, without any regard to their POWERS, *tribes* or *qualities*, let us now conſider the POWERS, each according to their different *qualities*,

qualities, but yet ſeparately from the ſigns by which they may be repreſented.

ANS. The ORAL POWERS, as we have ſaid already, are divided into ARTICULATIVE and VOCAL; the firſt deſigned by ARTHROSES the others by PHONOSES. Therefore, if the ARTICULATIVE POWER be pure and *ſimple*, it is called a MONARTHROSIS; If *double*, a DIARTHROSIS, and if triple or multiple, a POLYARTHROSIS. In like manner will alſo the PHONOSES, or *vocal powers*, be diſtinguiſhed. If that POWER be pure, clear and *ſimple*, it will be called a MONOPHONOSIS; if *double*, a DIOPHONOSIS; and, if beyond that, a POLYPHONOSIS.

QUEST. Now let us conſider theſe ſame QUALIFIED POWERS, in another point of view, I mean as united with certain *ſigns* agreed upon to repreſent them, or, *rather*, to ſpeak with more *truth* and propriety, to awake their idea in our mind.

ANS. The SIGNS of the *Articulative powers* are called ARTHROSEMS, and thoſe of the *vocal* PHONOSEMS. But like their principles they admit of the ſame diſtinctions as they; and when thoſe SIGNS are of a *ſimple* ſhape or form, they are called ARTHROMONOSEMS, when of a *double*, ARTHRODIOSEMS: and when of a triple or multiple ARTHROPOLYSEMS. The ſame with the PHONOSEMS. When theſe are of a *ſimple* ſhape or form, they are called PHONOMONOSEMS; when of a double PHONODIOSEMS, and when of a triple or multiple; PHONOPOLYSEMS.

QUEST.

QUEST. Are there no more difficulties to be found attending either the ORAL POWERS themſelves, or their SIGNS?

ANS. Yes there are. The ORAL POWERS themſelves, as well as their SIGNS, are liable to be attacked by three different ſorts of diſeaſes, in ſome of their members, which, from their nature, form, ſhape, quality or place of formation, give occaſion to conſider them all together in FIVE different points of view.

QUEST. What are thoſe three diſeaſes?

ANS. The 1ſt, is when ſome of them are known, and poſitively allowed, to be of *both tribes*, that is to ſay, both ARTICULATIVE and VOCAL.—The *ſecond*, when, being properly of neither, they only act either, and when their *tribe* can be determined but from circumſtances only; as, for example, from place and poſition.—The *third*, when their caſe is ſuch, that their true *tribe* and quality are matter of diſpute and conteſt, and when opinions are divided on that ſubject. Now, ſome of the members of both ſorts of the ORAL POWERS and their SIGNS are liable to thoſe *three* accidents. And, as there are ſome which are not, which, for example, never are but of *one tribe* and never act but *one* part, inſtead of *two*; which are *ſelf-evident* and incontéſtable, in their ſpecies, inſtead of *dubious* and uncertain; theſe *two* circumſtances, added to the *three* others, form an amount of *five* different points of view, in which the ORAL POWERS themſelves, as well as their SIGNS, may be, and indeed demand, to be conſidered.

QUEST.

QUEST. What terms have you to characteriſe, at once, each of theſe *five* diſferent circumſtances and *accidents?*

ANS. When conſidered as attacked by the *firſt* diſeaſe, if a POWER, we call it *Amphigenoſis*; if a SIGN, *Amphigenoſem* —When conſidered as attacked by the *ſecond*, *Hecaterogenoſis* if a POWER, *Hecaterogenoſem* if a SIGN.—When conſidered as *not* attacked by either of theſe *two* firſt diſeaſes, we call it *Monogenoſis* if a POWER, and *Monogenoſem* if a SIGN.—When conſidered as attacked by the *third* diſeaſe, if a POWER, we call it *Ampheriſtogenoſis*; if a SIGN, we call it *Ampheriſtogenoſem:* and, when conſidered as *not* attacked by this laſt diſeaſe, then we call it *Delogenoſis*, or *Delogenoſem*, according as it is a POWER or a SIGN.—Whence, for conveniency, have alſo been formed the following *five Adjectives*, referable to the *five* above mentioned points of view, and applicable to either a SIGN or a POWER, ſaying that ſuch or ſuch a POWER, or ſuch or ſuch a SIGN, is or is not *Amphigeneous*, *Hecaterogeneous*, *Monogeneous*, *Ampheriſtogeneous* or *Delogeneous*.

QUEST. What examples could you give me to ſupport theſe FIVE different caſes, circumſtances, or points of viewing, in which you recommend it to me to conſider the ORAL-POWERS themſelves, as well as their SIGNS?

ANS. There have been ſome, already brought, in the PROOFS of CANON XXI, from p. 156, to—62. to which it is better to refer you, than to repeat them here. And as the matter and criticiſm, contained in thoſe PROOFS, are particularly intereſting for obtaining a perfect underſtand-

ing of our TABLES of the MECHANICAL and RATIONAL ALPHABET of the FRENCH LANGUAGE, I think a ſecond and attentive reading of the XXI CANON, and it's PROOF, would be of no ſmall ſervice, in this circumſtance principally, if ſupported by a glance on the following EPITOME of our DOCTRINE.

A GENERAL

A GENERAL and SHORT VIEW of the ORAL POWERS and their SIGNS, when considered WITH and WITHOUT all their possible FORMS and ACCIDENTS.

AN ORAL POWER, or AUTOTELESIS. { *Monosis.* A, P; ou, ph, sch. / *Diosis.* St, Pl; X, Ψ, Υ; -ow, &c. / *Polysis.* Str, Spl, Scl, &c.

A SIGN or EPISEM. A, P. { Ψ, Υ, A; X, F. *Monosem.* / ou; Sh, Kſ, Ph. *Diosem.* / Sch, Str; oue. *Polysem.*

ARTHROSIS. P, ph.

- *Monarthrosis.* { F, P, T, S. / Ph, sh, sch.
- *Diarthrosis.* X, Ψ, Υ; St, Pr.
- *Polyarthrosis.* Str, Spr, Scl.

PHONOSIS, A, ou.

- *Monophonosis.* { â, en, ou, / ein, ouc.
- *Diophonosis.* Engl. H-ow.
- *Polyphonosis.* { None, and / impoſſible.

PHONOSEM, A.

- *Monophonosem.* { oue, aie; / ain, ein.
- *Diophonosem.* ou, ei, ai, an.
- *Polyphonosem.* a, e, i, o, u.

ARTHROSEM, P.

- *Monarthrosem.* { S, T, P, / X, Ψ, Υ.
- *Diarthrosem.* Sh, Tr.
- *Polyarthrosem.* Sch, Str, Thr.

ACCIDENTS,

to which both Powers *and* Signs, *of either Tribe, may from Nature, Form, Shape, or Place of Formation, be liable.*

Qualifications.

- MONOGENEOUS.
- AMPHIGENEOUS.
- HECATEROGENEOUS.
- DELOGENEOUS.
- AMPHERISTOGENEOUS.

POWERS.

- MONOGENOSIS.
- AMPHIGENOSIS.
- HECATEROGENOSIS.
- DELOGENOSIS.
- AMPHERISTOGENOSIS.

SIGNS.

- MONOGENOSEM.
- AMPHIGENOSEM.
- HECATEROGENOSEM.
- DELOGENOSEM.
- AMPHERISTOGENOSEM.

EXPLICATION.

- *Of* ONE *ſole Tribe, or Sort.*
- *Of* BOTH *Tribes, or Sorts.*
- *Of* EITHER; *Variable; now of one, and then of another.*
- *Of an* INCONTESTABLE *and ſelf-evident Sort, &c.*
- *Of a* DUBIOUS *and conteſtable Sort, Power, &c.*

AN

ANALYTICAL REVIEW of the TABLE

OF THE

ORAL POWERS and their SIGNS,

When considered WITH and WITHOUT all their possible FORMS and ACCIDENTS.

I. MAN is an ANIMAL, endowed with the privilege and faculty of producing, out of the cavern of his mouth, such sorts of SOUNDS as are susceptible of a RATIONAL and METHODICAL improvement. Each of those sounds which MAN, by virtue of that particular privilege, and that certain faculty he is endowed with, produces, we term an ORAL POWER. And that POWER, while considered no farther, is called AUTOTELESIS, from Αὐτοτέλεσις (ἡ ἢ αὐτὸς *ipse*, τέλος *finis* & ις *vis.*) *ipse sibi sufficiens*; *in se finem summ habens*; *perfectus*; *cui propriæ vires ad aliquid perficiendum sufficiunt*, &c. therefore SELF-SUFFICIENT-POWER.

II. That same MAN, in consequence of his natural manufacturing turn and dispositions, having invented the art of affixing to each of the singular and particular ORAL POWERS he was able to produce, a certain MARK, of his own tracing and fabrication, in order to awake the idea of those POWERS in the mind of an absent person, we give to such sorts of marks the general denomination of SIGNS. And each of those

thoſe SIGNS, while conſidered no farther, is called an EPISEM.

III. So far then we have found, IN MAN, an ORAL POWER; and, OUT of MAN, a SIGN to repreſent it. But, yet, that is not enough. Time, and obſervation have produced the diſcovery that the human ORAL POWERS cannot all come under one and the ſame deſcription or definition. Some have offered a conſtitutional aptitude and diſpoſition * to be protracted into a continued and durable exiſtence. Others have diſcovered as natural, as ſtrong, and as conſtitutional an averſion † to it; they could pretend only to an inſtantaneous exiſtence ‡. Conſidered in theſe two points of view the *Oral Powers* of MAN, were then divided into TWO different CLASSES, and formed TWO different SPECIES out of ONE GENUS. Thoſe of the durable and laſting ſpecies, were called VOCAL POWERS, and thoſe of the quick, ſhort, ſudden and inſtantaneous ſpecies, were called ARTICULATIVE POWERS. A POWER of the former claſs we have termed PHONOSIS; and, of the latter, ARTHROSIS.

IV. The diviſion of the POWERS could not fail introducing a diviſion of the SIGNS invented to repreſent them. Hence, the diſtinction of the EPISEMS into VOCAL and ARTICULATIVE ſpecies, like the AUTOTELESES. So that an EPISEM of the *vocal* ſpecies, we term a PHONOSEM; and one of the *Articulative*, we term ARTHROSEM.

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* See p. 151, in the firſt paragragh. † See *ibid.*

‡ Others (but theſe are not yet acknowledged, and they form that ſet of ſhort and tranſitory ſounds which compoſe the firſt part of the utterance of the PRETENDED FRENCH DIPHTHONGS) have now been found to hold the middle, and partake of the two other ſpecies; ſo that they may either way be protracted or ſhortened; have a laſting or inſtantaneous exiſtence.

V. Had

V. Had things remained there, no difficulty would now be found attending the ſtudy of languages. No more would there be any in writing and differting clearly and intelligibly on that ſubject. The *Barber* and the *Gentleman*, the *Scholar* and the *Artiſan*, would all equally have an adequate idea of each of the parts which conſtitute languages in general, when conſidered either as *written* or as *ſpoken*. But this is far from being the caſe. Not only ſome POWERS, of the ſame ſpecies, ſhewed more diſpoſition than others to *attract* each other, when placed in a certain order * with reſpect one to another, but alſo NEW SHADES, and even quite NEW POWERS, were found out in each ſpecies, for the repreſenting of which, various † methods were purſued. Did one, endowed with a briſk, lively, inventive and fertile imagination, perceive a cloſe adherence of two diſtinct POWERS unſeparated, and unſupported, each ſingly, by a plain and audible ſound? Then he manufactured a new *Epiſem* to effigiate ſuch a double *Power*. To that we owe the double *Powers* effigiated by the *Epiſems* ⅄, Ψ, and X. Did another, of more dull diſpoſitions, of not ſo fertile an imagination, diſcover a new *Power* intirely ſo, or a new ſhade only of an already known *Power*; or *two* or *three* diſtinct *Powers* adhering together? Then inſtead of manufacturing a new *Epiſem*, for each caſe, he clogged together a heap

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* See p. 174.

† Thoſe methods have been various; and how could they be otherwiſe? They were no more the fruit of the effort of the imagination of one ſingle rational being, or of ſeveral Beings united, aſſembled, conſulting and adviſing together. They were diſcovered at different periods, in different countries, by different obſervers. A THOUSAND hands may erect a beautiful, regular, uniform and commodious building, under the direction of one ſingle architect: Two PAIR will produce nothing but confuſion, when they work ſeparately, without a guide, without conſulting and adviſing together.

of

of diſtinct *Epiſems*, ſometimes, nay too often, known already and uſed for other purpoſes, and many of which were even of a very heterogeneous nature. So that we may now find ſuch *ſingle* POWERS, as are effigiated by *two* and *three* EPISEMS, while *double* ONES are ſo by *one* only: ſuch *double* POWERS as are effigiated by *one* and by *three* EPISEMS; and ſuch *triple* POWERS as are ſo by *two* only, while others are by *three* real and different EPISEMS. HENCE that confuſion and unintelligibility we find in languages, for want of having kept a regular and uniform ſyſtem, mode and proceſs, in the method of effigiating the *Powers*; ſuch as, either allotting as many *Epiſems* as there were diſtinct *Powers*; or manufacturing new *Epiſems* every time that new coagulations of *Powers* were diſcovered, without floating and wandering between two ſo oppoſite ſchemes. This unlucky circumſtance puts us, then, under the neceſſity of diſtinguiſhing not only the *Powers* abſtractedly from the *Epiſems*, but alſo the *Epiſems* abſtractly from the *Powers*, into *ſingle*, *double* and *multiple*. Whence the *Autoteleſis*, if *ſimple*, is termed a MONOSIS; if *double*, a DIOSIS; if *multiple*, a POLYSIS. Whence, likewiſe, the *Epiſem*, if *ſimple*, is termed a MONOSEM; if *double*, a DIOSEM; if *multiple* a POLYSEM.

VI. MONOSIS, and MONOSEM.] A *Monoſis* is, in the *Table*, exemplified by A, P; *ou*, *ph*, *ſch*. This is in order to ſhew, that, in this place, regard is paid neither to the ſpecies of the *Power*, whether *vocal* or *articulative*; nor to the *ſigns* employed in the effigiating of that *Power*.—The object is to nominate a ſingle *Power*, of whatever ſort. Sounds have no corporeal exiſtence. Therefore, as I am not ſpeaking, but writing, I muſt, in ſpite of myſelf, make uſe of SIGNS. But, at the ſame time, I chuſe, in order to render myſelf more intelligible, to pick out ſuch *Powers*, as, when uttered, will inconteſtably be allowed to be SINGLE by any blind-born auditor, whatever may be the method by which they are effigiated, and the number of SIGNS or EPISEMS,

EPISEMS, which a clear ſighted Reader may reckon in their mode of being repreſented. So that each of the five examples brought here, is equally SINGLE, with reſpect to the *Power*, t ough the *third* and *fourth* are effigiated by two diſtinct EPISEMS, and the *fifth* by *three*. Here then it is the action of the *ſound* alone upon the tympanum of the ear which is conſidered, not the action of the *Sign* upon the reticle of the eye: The POWER is abſolutely abſtracted from the SIGN it's repreſentative.—Oppoſite to this MONOSIS, it is quite the reverſe. The SIGN alone, there, is conſidered, abſtractedly, from the POWER it is intended to repreſent. Therefore the action of the material *Sign* alone, upon the reticle of the eye, not that of the *ſound* upon the tympanum of the ear, is attended to. Whence you have the examples F, X; A, ♆, ♆. All of which are *ſingle* SIGNS, but not all *ſingle* POWERS. The F and the A are *ſingle* both in *form* and *power*; but X, ♆ and ♆ are *double* in *power*, while *ſingle* in *form*.

VII. DIOSIS, and DIOSEM.] A *Dioſis* is, in the *Table*, exemplified by *St*, *Pl*; X, ♆, ♆;-*ow*, &c. This is again, in order to ſhew, that not the leaſt regard is paid here, either to the *ſpecies* or to the *form*, but only to the very *Power* itſelf; which muſt abſolutely be double, that is to ſay, a coagulation of *two* diſtinct *Powers* attractively united. Therefore ♆ and X are poſitively as much double *Powers*, though they appear under a *ſingle* form, as *St* and *Pl* are. And, if in the analyſing of a word after the method pointed out in p. 173, of this work, ♆ and X go for one EPISEM, *St* and *Pl*, though not dignified with a στοιχεῖον ſtruck on purpoſe for them, have no leſs a right to go together for one *Power* (of the *double* or coagulated kind indeed) than the EPISEMS ♆ and X have. A *Diphthong*, in thoſe languages where any are to be found, anſwering the true character and definition which has been given of them in p. 149, of this ANALYSIS, is alſo, to all intents and purpoſes, a

true

true and real double *Power*. Wherefore the figure (*-ow*) has been brought here; which, if uttered as in the words C-*ow*, B-*ow*, V-*ow*, &c. will prove to be an undoubted *double Power*, though effigiated by *three* EPISEMS, and even by *four*, if, inſtead of the articulations C, B, or V, you place a *Ho* before that *-ow*. For, the *Ho*, being, in this word H-*ow*, no more ſenſible than in the natural exploſion or exſpiration requiſite for the utterance of any *ſound* (or vowel) whatever, of the Alphabet, it is an additional EPISEM to the eyes, which is not ſo ſenſible to the ears as the articulations C, B, V: and it only multiplies the *ſigns* or *Epiſems*, by which the *vocal-double-Power -ow* is effigiated, without producing any ſort of alteration in the *power* itſelf.—Oppoſite to this *Dioſis*, it is, again, quite the reverſe. There, the *ſigns* alone are attended to, but, by no means, the *Power* they are intended to expreſs. There, none but double *ſigns* or *Epiſems* are to be ſeen, becauſe it is the *ſigns* only, abſtracted from their *Powers*, we are to conſider; and thoſe ſigns are to be TWO only copulated together, and no more. Therefore out of the *four* examples (*Ph*, *Kſ*, *Sh*, and *ou*) propoſed, one only, (*Kſ*,) is *double* in *Power*, as well as in *form*; while the three others, *Ph*, *Sh* and *ou*, are purpoſely picked out of the *ſingle Power* kind, the better to ſhew the intention of the examples brought, which is, to force and fix the regard totally to the FORM in which the *Powers* appear, and to divert it from their peculiar and interior value.

VIII. POLYSIS, and POLYSEM.] Theſe are, again, oppoſed to each other, in the ſame manner, and to anſwer the ſame intention, as the four precedent ones. A *Polyſis* is exemplified by *Str*, *Spl*, *Scl*, &c. And, though the *number* of SIGNS or EPISEMS, by which, each of the cluſter of powers, intended to be here exemplified, as being in coagulation, is effigiated, happen to correſpond with *that* of the coagulated *Powers* themſelves; nevertheleſs, not the leaſt

regard is to be paid to these signs, but *only* to the AUDIBLE effect which their utterance produces on the tympanum of the ear, by which alone they are to be judged.—As a proof of which, opposite to this *Polysis*, we find *Polysem* exemplified by *oue*; *Str* and *Sch:* three different examples out of which *one* alone, *Str*, is as *multiple* in force as in form, while the *two* others are absolutely so, but in *form* ONLY, and are positively *single* in force.

IX. So far, the AUTOTELESES as well as their EPISEMS, that is to say, both the *Powers* and their *Signs*, have been considered, distinctly and abstractedly from each other, under their different possible accidents, as *single*, *double* and *multiple*; but, still no farther than as a *Genus*. Their *Species* were confounded; and that, purposely. Now these same AUTOTELESES and their EPISEMS, these same *Powers* and their *Signs*, are farther presented, as additionally attended with their *specific* distinction, that is to say as being of either the *articulative*, or of the *vocal* species. But, yet, they continue to be considered, as usual, abstractedly, the *Powers* from their *Signs*, and the *Signs* from their *Powers*. Agreeably to which, the *Powers* abstractedly examined from their *Signs*, being branched into *vocal* and *articulative*, under the denomination of *Phonoses* and *Arthroses*; and the *Signs* being likewise, viewed abstractedly from the *Powers* they are vested with, branched in a similar manner, under the denomination of *Phonosems* and *Arthrosems*; each of these comes naturally to place itself under a more particular point of consideration, and branches again into three more subdivisions, as being liable to be also *single*, *double* or *multiple*. A moment's attention to this new subdivision, such as is offered in the table, will soon make the whole quite clear.

X. MONARTHROSIS and ARTHROMONOSEM.] Do I call for a MONARTHROSIS, or *single Articulative Power*, according

cording to it's mode of affecting my ear and abſtractedly from any EPISEM or *Sign* whatever, by which it may be effigiated, and therefore abſtractedly from it's mode of affecting my ſight? I am immediately preſented with F, P, T, S and *Ph*, *Sh* and *Sch*, the force of all which, is moſt inconteſtably perfect and equally pure and ſingle, though three of them appear under a double effigiating draught or form. —But if I call for the reverſe, that is to ſay for an ARTHROMONOSEM, or *ſingle articulative ſign*, according to it's mode of affecting my ſight, and abſtractedly from any POWER whatever with which it may be veſted, and therefore abſtractedly from it's mode of affecting my ear, I am inſtantly preſented with S, T, P, X, Ψ, Ɣ, and ſuch like, the *three* former of which, are equally *ſingle* in force as in form, and the three latter are ſo in form only and not in force. But no other ſort of draught whatever, and no more *Th*, *Sh*, *Ch*, or the like, are offered to me.

XI. MONOPHONOSIS and PHONOMONOSEM.] It is the ſame again with reſpect to the *Phonoſes* or *ſounds*. If I look for a *Monophonoſis* I am ſerved with *â*, *en*, *ou*, *ein*, *oue*, and ſuch like: becauſe it is what affects my ſenſe of audition only, that I call for, when I do call for a *Monophonoſis*, and not for what affects that of my ſight.—On the contrary if I ſeek for a *Phonomonoſem*, I am inſtantly ſerved with *a*, *e*, *i*, *o*, *u*, and no other; becauſe there my eyes are to be ſatisfied alone, and NOT my ears.

XII. DIARTHROSIS and ARTHRODIOSEM.] Theſe two ſtand in the ſame oppoſition again. The *firſt* is exemplified by X, Ψ, Ɣ, and by *St*, *Pr*, and ſuch like. Becauſe the utterance of each of theſe five examples is equally and poſitively productive of TWO diſtinct and audible *Arthroſes*, or, *Articulations* coagulated; though the *three* former appear under the form and ſhape of A SINGLE EPISEM; and the *two* latter under a double ſhape or form, *viz.* that of

the particular *Epiſems* veſted with the expreſſion of each of the *two* diſtinct *Powers*, which compoſe theſe two latter unfortunate *Diarthroſes*, whoſe fate has not been yet to be honoured and dignified with an *Epiſem* of their own, as the three others have been.—The *ſecond* is exemplified by *Sh* and *Tr*; the firſt example of which, is *ſingle* in force, though *double* in form; and the ſecond *double*, both in form and in force, the better to eradicate, from our prejudiced and prepoſſeſſed imagination, the too great aptitude we ſhew to be miſled by our eyes, in not attending ſufficiently to the POWERS intended to be expreſſed, by the defective effigiating draughts of our own manufacturing.

XIII. DIOPHONOSIS, and PHONODIOSEM.] A *Diophonoſis*, meaning a *double* POWER of the VOCAL *ſpecies*, or *two* VOCAL POWERS united, according to the definition given p. 141, and 149, of this ANALYSIS, is therefore to be a DIPHTHONG to all intents and purpoſes, and in the ſtricteſt ſenſe of the word. Therefore the *Engliſh* ſound *-ow*, is brought there as an example of a perfect DIOPHONOSIS or *Diphthong*, and as having all the conſtituent characters of it united. Now by the prefixion and utterance of any of the *Figuratives* C, B, V, or H, it is eaſy to be convinced of the truth of it.—But, as this *element* has been moſt abſurdly miſtaken, through the errors of ignorant *Grammatiſts*, and owing to their total miſapprehenſion of the meaning of the word *Diphthong*; in oppoſition to the term *Diophonoſis*, the other, *Phonodioſem*, is brought, accompanied with the examples *ou*, *ei*, *ai*, and even *an*, all of which are pure, clear and ſingle ſounds; ſuch as defined p. 22 and 151, though effigiated, as the three former are, by two *vocal* Epiſems or ſigns. But, as the *Sign*, or form, is nothing to the force or *Power*, *an* is alſo brought there, to ſhew, that, by the term *Phonodioſem*, an union of TWO SIGNS only, without regard paid to their ſpecies, and jointly productive of ſounds, is meant, be theſe *ſigns* what they may; while to the

the term *Diophonoſis* is intruſted the care of meaning *two* real and diſtinct *vocal* POWERS, united in that certain and particular manner, which is requiſite and neceſſary to conſtitute what ought to be underſtood by the expreſſion *Diphthong*. And of which ſort, no example being to be found in the French language, the Engliſh *Diphthong* H-*ow* is therefore cited.

XIV. POLYARTHROSIS and ARTHROPOLYSEM.] The *Polyarthroſis* is exemplified by *Str*, *Spr*, *Scl*. And theſe are indeed ſuch ſort of *articulative* POWERS as are compoſed of *three* diſtinct particular ones, which, without being ſupported each ſingly by any plain and audible ſound, hurry themſelves one over another, upon a clear and ſenſible ſound, which is diſtinctly heard to ſupport the laſt of the three *articulative Powers*, thus coagulated together, at the opening of a ſyllable. Theſe ſorts of coagulated POWERS are remarkable, in that they are always effigiated by ARTHROPOLYSEMS. And the reaſon is quite obvious. There never has been any *Monoſem* ſtruck off on purpoſe to effigiate them, as there have been of *Diarthroſes*. Therefore the concluſion is, that a *Polyarthroſis* cannot be expreſſed otherwiſe than by an *Arthropolyſem*: but that an *Arthropolyſem* is not always a *Polyarthroſis*; nay, may be nothing more than a *Monarthroſis*.—As a proof of which, the examples *Sch*, *Thr*, and *Str* are brought, on the oppoſite ſide, under the word *Arthropolyſem*. There we find an *Sch*, which being in *German*, what *Ch* is in *French*, and *Sh* in Engliſh, is therefore a pure and ſingle *Articulation*, a true MONARTHROSIS, in the ſtricteſt ſenſe of the word. There we find, alſo, a *Thr*, which is known to be in Engliſh, a mere DIARTHROSIS compoſed of the Greek Θ, (or Saxon þ or ð) and a Ro; therefore is a true *double articulative Power*, and no more, though effigiated in three *Epiſems*. There we find, in ſhort, *Str* which is the only *triple articulative Power*, of the three examples quoted, and is indeed in force ſimilar to what it is in form.

XV.

XV. POLYPHONOSIS and PHONOPOLYSEM.] Of the firſt kind, we are told here, that NONE are to be found, and that ſuch a *complicated* POWER is utterly IMPOSSIBLE. To which we may add, that it is ſo (*impoſſible*) in all the POSSIBLE languages whatever, which the human race is capable of contriving, by means of their material organs. In fact, ſhould ſuch a complicated *Power* exiſt, it would preciſely be, what ſhould properly come under the denomination of TRIPHTHONGS and QUADRIPHTHONGS. And, though ſuch terms are to be found in the writings of ſome authors, we may with great veracity aſſert, that they are totally deſtitute of *originals*, and are but mere *verba & voces, prætereaquè nihil*. It is not in the power of any human organ to bring *three* (ſtill leſs *four* and *more*) ſounds, diſtinct in quality, within that particular compaſs of utterance, that *two* can be brought in, according to the definition drawn out p. 141, and 149 of this ANALYSIS, and there preſcribed to form and conſtitute a true DIPHTHONG, in that ſenſe it always OUGHT to be, and lately TOO SELDOM IS, taken.—But, as for PHONOPOLYSEM, there are plenty of examples of this ſort, out of which the following, *oue*, *aie*; *ain* and *ein* have been taken. Theſe *four* examples are all equally and perfectly true and pure *Monophthongs* or *Monophonoſes*, that is to ſay, SINGLE VOCAL POWERS, though each effigiated by three *Epiſems*; that is to ſay, the *two* former by THREE *vocal Epiſems*, and the *two latter*, by TWO *vocal*, and ONE *articulative*, *Epiſems*. Theſe *Signs*, or *Epiſems*, when thus clogged, cluſtered, muſtered or paſted up together, ceaſe, each, to be, what they were before, when ſingle and ſeparate. They form, when together, a new being, therefore a new compound *Epiſem*, veſted with a certain *Power*, which alone is to be attended to, without paying the leaſt regard, or attention, to the imperfect form under which that *Power* appears repreſented to our eyes. Whenever this Rule ſhall be carefully and ſtrictly obſerved, no difficulty will ever be found either in the *Analyſis*, or in the true and proper utterance

of

of LANGUAGES. Therefore I cannot but inſiſt moſt ſtrongly upon this very intereſting article, as the ONLY KEY to reinveſtigate the true ſyſtem of the *Art* of *ſpeech* of *man*, after it has been disfigured, and dawbed over, with theſe dirty and inſignificant *figures*, or *ſigns* (στοιχεῖα) called LETTERS.

But, after all, after having ſo much blamed, and demonſtrated, the ſtate of imperfection in which the effigiating of the ORAL POWERS of MAN ſtand now; (as an example of which, the Engliſh Orthrography may, I think, be quoted, and is, by it's very owners, avowed and allowed to be the moſt abſurd, contradictory, and undecypherable) it would be curious enough to ſee, in what manner I prove, that the French ſpelling and combination of figures, is, contrary to the opinion of all the World, and even of our moſt learned natives, a ſyſtem the moſt beautiful, the moſt ſure, the moſt invariable and the moſt mathematically contrived, which could ever be invented by a human Being. That, in it, not a letter is redundant or uſeleſs. That, if a ſame *Power* may, and is indeed, found expreſſed by two or more different combinations, the ſame combination at leaſt, is never found inveſted with two different *Powers*. That, the reaſon why moſt of the authors have advanced, there was in French, a multiplicity of letters uſeleſs and not ſounded, is, that they have not underſtood the ſpirit of that language in it's combinations and the invariable erective and deſtructive faculty, which, from all times, the letters, or figures, employed in it, have ever been allowed to have over each other. So that if two certain figures have a certain erective action upon each other, there is moſt certainly another to be found empowered with an oppoſite virtue deſtructive of that action; and ſo on. Beauties, and TRUE BEAUTIES indeed, hitherto unknown! which, when found out and expoſed in a proper and clear manner, ſeem no longer the fruit of chance and of a blind caprice, but appear to be the fruit and production of the moſt

aſſiduous

labour; the effect of the deliberations and reflections of a company of SEPTUAGINT mathematicians who ſhould have ſat and adviſed upon the ſubject for years and years together. I am indeed afraid I ſhall not be able to give, this time, that curious and particular illuſtration on the nature of the ſpelling of my language; and, which, belonging to the TABLES of the MECHANICAL and RATIONAL ALPHABET, ſhould naturally have come under them, in this volume. The new ſyſtem, I have been obliged to eſtabliſh, in order to come to this critical illuſtration of my language, has taken already too much of my time, and ſwelled this work, a great deal beyond the bounds, which my PUBLISHER expected, and thoſe I had indeed preſcribed to myſelf. According, therefore, to the reception this FIRST ESSAY of mine will meet with from the public; according to the degree of merit, this impartial judge, whoſe encouragement, as an *Indagator* after TRUTH, I am ſo deſirous to deſerve, will find in my Work, I propoſe ſoon to prepare this part, and keep it by me ready for a ſecond Edition, if ever this ANALYSIS ſhould riſe enough into credit, ſo as to deſerve that honour, and to admit of one.

XVI. As for the ACCIDENTS, to which, both POWERS and SIGNS, of either Tribe, may, from Nature, Form, Shape, or Place of formation, be liable, they have been already ſufficiently explained and exemplified from p. 156, to p. 162 of this ANALYSIS. I, therefore, think it more eligible thither to refer the Reader, for his ſatisfaction, than to make a repetition of it here.

SECTION

SECTION III.

Examen of the FIRST TABLE.

QUEST. IN what light am I to conſider this FIRST TABLE; and how am I to proceed to obtain a clear conception of it?

ANS. This FIRST TABLE contains and exhibits nothing more than the *Arthroſes*, or, *articulative Powers*, of the FRENCH LANGUAGE, collected and repreſented in their *French* dreſs; that is to ſay, according to the various forms, and methods of effigiating them in that language, by means of certain SIGNS, either *ſimple* or *combined*.

QUEST. How many ARTICULATIVE POWERS are there in the FRENCH LANGUAGE?

ANS. There are TWENTY THREE.

QUEST. What method, or what plan, have you obſerved, in the diſtribution of them?

ANS. One the leaſt liable to error and confuſion, that of the organs.

QUEST. In what order have you placed them, one with reſpect to the other?

ANS. In the very order of Nature; ſuch as they ſtand ſituated, adjoining and following one another, on the *chord* of the inſtrument.

QUEST. Where do you place that *Chord?*

ANS. That *Chord*, is ſuppoſed to be fixed by one end on the top of the *trachea*, at the *larynx*, and by the other on the tip of the *lips*. That is what the French call *Le Ruban harmonique de la parole.*

QUEST. What order do you obſerve in the placing of the organs on that *chord*; and to which of them do you give the precedence.

ANS. Some chuſe to ſuppoſe the mouth of man ſhut; and, as the opening of the *lips* is productive of an *Articulation*, they give to that organ the firſt rank, and proceed, thus gradually, upon the ſonorous *chord*, taking up, in their way, each organ productive of articulations, until they arrive at the other end of the *chord*, where they place the laſt.—But, this proceſs, being quite analytical, and fit only to inveſtigate what happens to be concealed in darkneſs, cannot be requiſite in this caſe, wherein the conduct of Nature lies ſo fairly open before us.—Therefore, giving the preference to her proceſs, the THROAT, as being the firſt organ ſhe makes uſe of, has received the rank of *priority* in this TABLE; and, as it is placed at the part of the *chord*, which is remoteſt from the *lips*, quite at the other end; the PA-

LATE,

LATE, as next, in proceeding towards the *lips*, has received the *ſecond* rank; then the TONGUE, as next, the *third*; the TEETH, the *fourth*; and finally the LIPS, the *fifth*.

QUEST. Is this order preciſely that which Nature obſerves in the playing of thoſe organs?

ANS. No; but it is that of the ſucceſſive ſtops, or diviſions, which are ſuppoſed to be marked on the *Chord* of the inſtrument of ſpeech, ſome what like thoſe which a muſician ſuppoſes on the handle of an inſtrument of muſick.

QUEST. What order does Nature obſerve in the playing of her organs?

ANS. Theſe organs, which lay on the two extremities of the chord, are thoſe which ſhe plays firſt, in beginning by the moſt interiour and then the moſt exteriour: the PALATE, and the TEETH come next; and the TONGUE is the laſt.*

QUEST. How am I to underſtand the perpendicular and horizontal diviſion you have made of this TABLE?

ANS. This TABLE is perpendicularly divided into EIGHT columns.—The *firſt* column is to indicate the organ to which ſuch a particular *Articulation* belongs.—The *ſecond* the number of theſe laſt.—The *third* is that, in which each of the ARTICULATIONS, which enter into the compoſition of the *French Language*, is to be placed in it's proper dreſs, that is to ſay, under the ſhape of the SIGN, or *ſigns* impowered to repreſent it.—The *fourth* column contains thoſe figures, or SIGNS, which ETYMOLOGY, or

* See p. 33, and 44.

other conſiderations, have veſted in the language with a ſimilar power to that intruſted in the *ſign* which ſtands oppoſite to them in the *third* column.—The *fifth* column indicates what qualification can be beſtowed upon each of thoſe *Articulations*, when conſidered in the five different points of view, recommended towards the latter end of the *ſecond Section* of this LECTURE, and particularly treated of from p. 156, to 162, in the PROOFS of CANON XXI. as mentioned already.—The *ſixth* column contains ſome *French* words, in which, the *ſigns* empowered with the *Articulation*, deſigned in the *third* column, are printed in *Italic*, and, for a greater ſtreſs and perſpicuity, placed between two *hyphens*, that they may the better be diſtinguiſhed and uttered with that full force required to render them diſtinctly audible.—The *ſeventh* column contains *ſuch ſigns* as are found, in the *Engliſh typography*, to be made uſe of, whenever any of the French *Articulations*, deſigned and contained in the *third* column, are to be met with in the Engliſh language.—And the *eigbth* column exhibits the *Engliſh words*, in which, thoſe very *Articulations* are to be found, when uttered; and for which, thoſe very *ſigns* are uſed in order to repreſent them, when typographied.—So that theſe two laſt columns are, in fact, the life of the *ſix* others, ſince they aſcertain, to an Engliſh peruſer, the true *power*, meant to be expreſſed in *French*, by the ſign, which, taken horizontally, ſtands oppoſite to the Engliſh one, in the *third* column of the *Table*; and, without which, he could have no ſort of idea of it.

QUEST. Shall we now go through this TABLE, *Power* by *Power*, examining and diſcuſſing each of them in a critical and ſcientific manner?

ANS. I do not think it adviſeable. And my reaſon for objecting to it, at preſent, is, that this ſubject, having hitherto been often treated, both in this country and in FRANCE; and

and there being many miſtakes in the French authors to redreſs, and a heap of abſurdities in the publications of the teachers of this country to confute, ſuch a work, would take a great deal more time and room, to do it in a proper manner than it is reaſonable to allow it here. For, it cannot be denied that when TRUTH begins to throw her radious beams upon a new ſhore, which has lain, for a long while, unknown, dormant, and fenced by multifold and impenetrable clouds of darkneſs, it is impoſſible to think of exploring it, and expoſing the merits of the productions of thoſe newly diſcovered regions, without interfering much with the old opinions, which had hitherto prevailed and prepoſſeſſed the minds of the ancients, concerning thoſe parts. And it is well known, that, in the affair of new diſcoveries, unleſs you expoſe the erroneous ſyſtem and principles, on which our predeceſſors uſed to ground their ſentiments, with reſpect to thoſe conteſted points, and vulgar errors, which you riſe to deſtroy; there is no hope of obtaining credit for the moſt irreſiſtible marks, the moſt diſtinctive ſigns, which, you can prove to exiſt, in your newly diſcovered productions of Nature, nor for the moſt ſenſible characters you can ſhew them to be poſſeſſed of; by which, intitled to form a new ſpecies, they point out to us themſelves, how and where they are to be claſſed, properly and according to their tribes. Whence I conclude, that a due and proper diſquiſition on each of the POWERS, and their SIGNS, contained and collected in our *five Tables*, being too likely to enſnare us into a longer diſſertation than our preſent time will allow us to beſtow upon them, we had better poſtpone the execution of that deſign till another opportunity offers itſelf to do it, or till we can conveniently appoint a particular meeting on purpoſe.

QUEST. To cut ſhort therefore upon the preſent TABLE, I ſhall only aſk a few queſtions more; and the firſt will be, why

why do you place the H*o* at the head of all your *articulative powers?*

ANS. Becauſe it is the ſource, principle and aliment of all the POWERS in general, both ARTICULATIVE and VOCAL, in as much as it is a blowing or aſpiration, proceeding from the contraction of the lungs, which, like the bellows of an *organ*, diſtributes, in all the parts of the ſonorous inſtrument, the matter, which, at the option of the *fingeriſt*, is going to turn an articulation or a ſound.

QUEST. How can the ſame matter aſſume at pleaſure the different form of a *ſound* or an *Articulation?*

ANS. Becauſe, as in the caſe of the *organ*, if the *fingeriſt* open the hole of the pipe, before he ſends the wind into it, nothing but a ſound ſhall, or can be heard. If, on the contrary, he ſend the wind into the pipe, before he delivers the pipe's hole from it's ſtop, the matter, which is to form that certain ſound, which is contained in the particular dimenſions of the pipe, being already in full force and activity in it, at the inſtant that the finger of the player, by touching the key of the inſtrument, delivers the pipe of it's ſtop, and gives way to the compreſſed air to eſcape, it is an articulation, which is heard, not a ſound. Whence ariſes the mathematical demonſtration given of the nature of *ſounds* and *articulations* p. 150 of this ANALYSIS, where it is proved, that, as the *point* is a privation of magnitude, ſo the *Articulation* is a privation of *time*, or, which is the ſame, of ſound: ſince *ſound* and *time* are ſuch inſeparable ideas, that the very ENTITY of SOUND depends, WHOLELY and SOLELY, upon it's DURABILITY.

QUEST. What is the meaning of the *rough ſpirits* with which you write the words *'onze*, *'onzième*, *'oui* and *'un* in the column of *French examples?*

ANS.

ANS. To indicate the ſenſible aſpiration by which thoſe words are preceded in their utterance, though not painted on paper in their orthography. A kind of aſpiration, which, though not of the ſtrength of that placed before the word *Héros*, is, however, ſuch as to permit no eliſion before theſe *four* words. So that to ſpeak and write with propriety, in French, they muſt ſay, *le onze du mois*, *le onziême jour*, or *la onziême ſemaine*, *dire le oui & le non*, *ſur les* hune *heure après midy*, and neither ſpeak nor write, *l'onze*, *l'onziême*, *l'oui*, *lezune heure*, &c.

QUEST. What is the meaning of the ſigns ILL, GN, and CH, cluſtered together, and ranged among the *ſingle ſigns* of *Articulative Powers?*

ANS. They are placed there, to indicate, that, wherever any of thoſe three different *cluſters* of *ſigns* are to be met with, thus in the company one of another, in any word whatever, they are no more to be conſidered, the *firſt*, as an I and two L's, the *ſecond* as a G and an N, the third as a C and an H, but, each of them, (*cluſters*) as inveſted with a certain particular SINGLE POWER of the *Articulative ſpecies*, for which, there having been ſigns or types wanting, among the figures of the alphabet, to repreſent thoſe particular *powers*, theſe ſeveral ſigns have thus been muſtered up together to ſupply the deficiency. They muſt, therefore, be looked upon as *one ſingle ſign* ſhould be, had any ſuch been drawn up on purpoſe, for thoſe particular *Powers*. And, to render this explication ſtill more ſtriking, they are to be to their reſpective *powers*, juſt as PH is to F; which PH, though a Dioſem in ſhape and form, is avowed to be nothing more than a *Monarthroſis* in *power*, and has for a correſpondent the very *Monoſem* F by which it is, much more commonly, and no leſs perfectly, repreſented. See the PROOFS of CANON XX. p. 125.

QUEST.

QUEST. Why do you place the figures OU, O, and HU, the *form* of which is *vocal*, among the *Articulative Powers?*

ANS. Becauſe their mode of utterance is perfectly *articulative*, and carries all the characters of it united, * without having any of thoſe eſſential to the conſtituting of a *ſound* or *vocal Power*.

QUEST. But, pray, have not *ou*, in *tour*; *o* in *tort*, and *u* or *hu* in *tu* or *hure*, all the characters requiſite for the conſtituting of a ſound when uttered?

ANS. Yes, undoubtedly, they have. But they have them no more in the words quoted in the *ſixth* column of this TABLE, nor in any ſuch like. THERE, they become true articulations, and are as inconteſtably ſuch as thoſe of the reſt of the TABLE, and as P in *Park*, T in *Tap*, L in *Lad*, and the like?

QUEST. How can a *Power*, thus change it's quality, and be now a *vocal*, and then an *articulative?*

ANS. According to it's nature and place of formation †. All *vocal Powers* are not thus liable to turn into *articulative*. There are four only, which have that particular privilege, if it may be ſo called. The *i* is the firſt. For a long while this character (whether we conſider it as an AUTOTELESIS

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* According to the definition and the demonſtration given of thoſe ſorts of POWERS (the *articulative*) in different places of this ANALYSIS, and, which may be conſulted again in turning over to the different pages 10, 12: 20 to 23: 37 to 43: 73; 148 to 150: 157 to 162.

† See p. 42.

or

or as an EPISEM) and which is now allowed, by the French, to be a conſonant, when it begins a ſyllable, was abſolutely denied that title. And, even now, it does not yet univerſally enjoy it, when preceded by one of the common conſonants. So that, this ſame *i* which, under the ſhape of *y*, is now in French allowed to be an *articulative Power* in *yeux*, is denied to be ſuch in *Cieux*, *Diacre*, *Pièce*, *lieu*, *Fiole*, *Chiourme*, and the like. The characters are, however, inconteſtably the ſame * in both examples. Now, if the mathematical demonſtration, which has been given in p. 149—50. of this ANALYSIS, concerning the true and conſtituent characters of an ARTICULATIVE and of a VOCAL POWER, be allowed and acknowledged, to be the only means of diſtinguiſhing theſe *two* POWERS from each other, in their ESSENCE, nobody can offer to deny that *Ou* in *OU*-i, *O* in *O*-int, and U in *h*U-*uit*, are, owing to the mobility of the organ, whence they ſpring, endowed with all thoſe characters, which are conſtituent of an *articulative Power*, and comport none of thoſe which conſtitute a *vocal* one.—The ſame reaſons, which once prevailed to allow *i* the *articulative Power* in *yeux*, exiſt now in OU-*i*, O-*int*, hU-*it*, and militate in behalf of OU, O, U to obtain the ſame privilege.—The ſame reaſons, which once prevailed to allow *i* the *articulative Power* in *yeux*, muſt now induce any juſt and unprejudiced mind to allow it the ſame character in *Cieux*, *Diacre*, *Pièce*, *Lieu*, *Fiole*, *Chiourme*, and ſuch like; and, once obtained, they will immediately militate in behalf of OU, O, U, to obtain the ſame juſtice in *Pouacre*, *Fouet*; *Boète*, *Coëffe*, *Loi*, *Voit*, *Soir*; *Suaire*, *Rituel*; *Puis*, *Lui*, *Nuit*, &c. &c. This argument is undeniable.—It is irreſiſtible.

* See p. 147. n. III, where this aſſertion is irreſiſtibly demonſtrated.

QUEST. But, what is the H doing in *Huit*, and *Huile*, if it be true that the U is, in theſe words, the *articulative power* which is *Figurative* to the *Characteriſtick* i, and the H is not there an *articulative Power*, which is *Figurative* to the *Characteriſtick-Diphthong* ui, as this *ui* is generally and erroneouſly termed?

ANS. The H is, in the two words you quote, what it formerly was in *Hiérome* and *Hiéruſalem*, before we made it *Jérome* and *Jeruſalem*; and what it continues ſtill to be in *Hiérarchie*, *Hiérogliphe*, and ſome others, that is to ſay, a ſign of the hiſſing, with which, you are to fetch out of your lungs thoſe ſorts of *articulative power*. Or rather, it appears to me to be, more truly, the effect of habit and cuſtom, than that of a more rational principle. For, when we purified our language from all the unſounded types or letters, the *e* was taken off from before all thoſe *u*'s, with which it did not form the ſurd ſound *eu* of the Engliſh monoſyllables *Cur*, *Sir*, *Fur*, *Her*, and the like. This ſuppreſſion was made, that ſuch an invariable Rule might be laid down as the following. "Whenever *eu* is found in a ſyllable, it is to be uttered with the ſame ſurd ſound as is heard in the monoſyllables *le*, *me*, *ne*, *te*, *ſe*, *que*, *de*, *&c.*" Wherefore the *e* was taken away from all the ſyllables, where, before an *u* it did not ſound along with it, according to this Rule, and conſequently from all the *compleats* of the Verbs *Voir*, *Devoir*, *Concevoir*, *Appercevoir*, *Recevoir*, &c. So, that inſtead of *Veu*, *Deu*, *Conceu*, *Apperceu*, *Receu*, &c. where that *e* was formerly ſpelt, for the ſake of etymology only, and becauſe it was alſo in the Roots, which then were ſpelt *Veoir*, *Deveoir*, *Conceveoir*, &c. we have adopted the preſent method of ſpelling them *Vû*, *Dû*, *Conçû*, *Apperçû*, *Reçû*, and for the ſame reaſons we have alſo made *Sûr* (*certus*) from our ancient *Seur*, which we had drawn from the latin *Securus*, and many others of the ſame kind. But we have not been able to prevail upon ourſelves to introduce the ſame reformation

reformation in the *compleat* of the Verb *Avoir*, and ſpell it *û* inſtead of *eu*. That rational and conſiſtent reformation would ſeemingly have hurt our ſight, and we did not dare to write *û*, though we did pronounce it. Very ſimilar to this caſe, indeed, ſeems that of placing the H before the words *Huis*, (a door.) *Huiſſier*, (an Uſher, a Serjeant, a Bailiff.) *Huit*, (eight.) *Huître* (an Oyſter.) *Huile*, (Oil.) &c. becauſe our ſight would be offended at an U beginning a word, when another *vocal* type follows, and not an *articulative*. We have no objection to the *vocal* type U beginning the words *ulcère*, *unir*, *urne*, *uſure*, *utile*, &c. becauſe each of thoſe *u*'s is followed by a conſonant; but we could not ſo eaſily reconcile ourſelves to the ſight of *uis*, *uiſſier*, *uit*, *uître*, *uile*, &c. becauſe theſe *u*'s, which are followed by a *vowel*, have the general reputation of being of that tribe themſelves. This is, certainly, as bad a reaſon as can poſſibly be; nevertheleſs, I make no doubt but it is the real one. So true it is that the impreſſion we receive in our mind, through the channel of any of our ſenſes, is an obſtacle, nay a detriment, to the improvement of our mental faculties, and of our judgment.

SECTION IV.

EXAMEN of the SECOND TABLE.

QUEST. WHAT is the object proposed by the SECOND TABLE?

ANS. This TABLE has for it's object, to exhibit a compleat collection of all the possible POLYARTHROSES, which may be met with, in the FRENCH LANGUAGE.

QUEST. How many POLYARTHROSES are there contained in this TABLE?

ANS. This TABLE contains FIFTY TWO POLYARTHROSES.

QUEST. Are they all of true, genuine, and unsullied FRENCH origin and extraction?

ANS. I cannot say, absolutely, they are; for some in their method of being effigiated, others in their mode of utterance, cannot be denied to carry along with them a very foreign look, and are, indeed, never found, but in some *foreign*, or *hard* words, such as are of German or Greek origin.

QUEST.

QUEST. Why did you give them admittance among your own POLYARTHROSES?

ANS. Becauſe, as they occur in French books, it was proper to know, in what manner they are to be conſidered, when met with, and how to claſs and analyſe them.

QUEST. What are thoſe, which are not looked upon, as of a common and received French utterance?

ANS. In general the numbers 2, 5, 6, 11, 12, 14, 16, 17, 18, 19, 20, 23, 25, 27, 28, 30, 31, 32, 33, 36, 37, 38, 39, 40, 42, 43, 52, amounting in all to *twenty ſeven* different POLYARTHROSES, are thoſe, which are not to be found in the French, either *Orthography* or *Orthoepy*. So that, out the *fifty two* POLYARTHROSES collected in this TABLE, there are, properly, but *twenty five*, which are allowed and received in the words which conſtitute, what is called, the FRENCH LANGUAGE. But, as the *twenty ſeven* others, are occaſionally found alſo, in the books of arts and ſciences, and in the learned converſations of thoſe of that Nation, it was intereſting to have them all collected together in one liſt, in order to know, how, in ſuch caſes, they were to be ordered, with reſpect either to their pronunciation, or diviſion by ſyllables.

SECTION V.

EXAMEN of the THIRD TABLE.

QUEST. WHAT is the object propoſed by this THIRD TABLE?

ANS. This *third* TABLE has for it's object, to exhibit a compleat collection of all the MONOPHONOSES, or, which is the ſame, all the MONOPHTHONGS, which can be diſcovered in the FRENCH LANGUAGE.

QUEST. How many are they in all?

ANS. There are TWENTY FIVE of them.

QUEST. How do you divide them?

ANS. Into *interior* and *exterior* ſounds; * whence they are diſtinguiſhed into *permanent* and *mutable*.

QUEST. Which of the *interior* or the *exterior* ſounds are the *permanent*, and which are the *mutable*?

* See Canon IV. p. 39.

ANS.

ANS. The *interior* ſounds are the *permanent*; and the *exterior* are the mutable.

QUEST. How many are there of the *firſt claſs*, or, of the *interior* and *permanent* ſounds?

ANS. There are TWELVE.

QUEST. Which are they?

ANS. The numbers 1, 2, 3, 4, 5, 6, 7, 8, along with the *four* GUTTURALS, commonly called NASALS, which are placed at the end of this TABLE, are the *interior* and *permanent* ſounds.

QUEST. Why do you call them *interior*?

ANS. Becauſe they are formed within the VOCAL TUBE, or, on the orifice of it, at the GLOTTIS, without any ſort of help, aſſiſtance, contribution or participation of the cavern of the mouth, or any part thereof.

QUEST. Why do you ſuper-additionally diſtinguiſh them, by the appellation of *permanent*?

ANS. Becauſe they never do, nor CAN, change their nature of *ſounds* into that of *articulations*, as is found to be the practice of ſome of the *exterior* claſs *.

QUEST. How many are there of the *ſecond claſs*, or, of the *exterior* and *mutable* ſounds?

ANS. There are THIRTEEN.

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* See p. 39, towards the bottom of the page.

QUEST.

QUEST. Which are they?

ANS. The numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 and 21, are the *exterior* and *mutable* ſounds.

QUEST. Why do you call them *exterior*?

ANS. Becauſe they are formed out of the VOCAL TUBE, within the cavern of the mouth; and, ſometimes, with the aſſiſtance, help and contribution of ſome particular parts thereof; which, by certain forms or poſitions, purpoſely contrived, concomitate in their procreation.

QUEST. Why do you ſuper-additionally diſtinguiſh them, alſo, by the appellation of *mutable*?

ANS. Becauſe the parts of the mouth, which, by means of a certain particular and reſpective form, ſituation or poſition, are procreative of certain ſounds, being peculiarly endowed with a remarkable quickneſs and activity in their motions, may by paſſing ſuddenly from one ſituation or form into another, while the blowing inſtrument is in full action, bruſh ſo quickly over one ſound and drop upon another, as to make the former of the two appear, and BE IN REALITY, to all intents and purpoſes, nothing more than a TRUE and REAL *articulation*. And that natural aptitude to turn ſometimes into one ſort of Element, and ſometimes into another according to thoſe circumſtances, made the *exterior* ſounds be ſuper-additionally deſigned by the appellation of *mutable*.

QUEST. Are the THIRTEEN *exterior* ſounds, all equally *mutable*?

ANS.

ANS. No: and the reaſon why they are not, will, if we conſider the matter with a little attention, appear very natural, obvious and ſtriking. The numbers 9, 12, 14, 15, 16, 18, and 20 have, in duration, ſome *thrice*, others, at leaſt, *twice* the time neceſſary for the conſtituting of a ſound. For example, the ſound 9-*eû* of J-*eû*-ne, has three times the duration of the ſound 10-*e* in J-*e* or L-*e*, and of the ſame ſound 10-*eu* in J-*eu* and J-*eu*-ne, &c. though they are both, the 9 and the 10, of the ſame extraction, or place of formation, and very near of the ſame quality. The ſound 12 and 13, 14 and 15 ſtand alſo under the ſame predicament, with reſpect to each other, as 9 and 10 do. Therefore as their exiſtence is not only now aſſerted and determined, but even protracted a great deal beyond the limits aſſigned to the conſtituting of their eſſence, they can no longer MOVE into *articulations*, ſince it is phyſically impoſſible that what has been once ſhould ever be annihilated, and the paſt recalled.—On the contrary, it muſt, in oppoſition to this laſt conſideration and reflection, appear ſelf-evident, that ſuch ſounds as have for the ſupport and aſſertion of their exiſtence, but barely that certain portion of time requiſite and rigouroufly * neceſſary for the conſtituting of that exiſtence, cannot loſe any part of that time, without it's being preciſely the part itſelf which conſtituted their very eſſence, and without therefore loſing their exiſtence as ſounds. If ſo; what, then, can we conceive, muſt become of them? for, annihilated, they certainly are not? An *articulation*, † to be ſure, they muſt become: and ſo indeed, they do to all intents and purpoſes. The concluſion is, that, out of the THIRTEEN *exterior* ſounds, FOUR ONLY are MUTABLE; and theſe

* According to the mathematical demonſtration given in p. 150. † See Ibid.

FOUR are the numbers 13, 17, 19, and 21, which, when turned into ARTICULATIVE POWERS, correſpond with the numbers 4, 22, 21, and 23, of the AMPHERISTOGENEOUS ARTHROSES contained in the I TABLE of this MECHANICAL and RATIONAL ALPHABET of the FRENCH LANGUAGE. And theſe FOUR only are liable to be ſo changed, becauſe, when the parts of the mouth, which, by a certain particular and contrived reſpective ſituation, are furniſhed with the power of procreating a ſound, drop, on a ſudden, with a peculiar ſwiftneſs and vivacity, that form or poſition, juſt at the inſtant that the blower was going to ſend into the mouth the air, which would have procured the ſound, which ſuch a certain ſituation was productive of, and paſs on a ſudden into another form, before that ſound had been able to receive it's full exiſtence, there happens only a kind of bruſhing over that ſound, which, by the inſtantaneouſneſs of it's duration, falling under the deſcription of an *articulation*, brings it neceſſarily under the claſs of that particular ELEMENT of the HUMAN SPEECH.

QUEST. What is the meaning of the ſame ſign being repeated ſeveral times in the FOURTH column, one under another, as if they were inveſted with different POWERS or *qualities* of *ſounds?* And, if they be ſo, by what method are they to be known?

ANS. Whenever the ſame ſign is repeatedly placed in the ſame column, it is becauſe it is indeed inveſted with VOCAL POWERS of different quality, or of different duration. And either can always be known in French, without the leaſt danger of miſtake, by either an accent over the *vocal Epiſem* itſelf, or by the next *epiſem*, by which it is, either accompanied, or merely followed.

QUEST.

QUEST. What is the meaning of the *Aſteriſms* placed in that ſame column oppoſite to the figures 7, 9, 18 and 19.

ANS. Their meaning is to expreſs a vacancy of *epiſem*. The object of the *fourth* column being to exhibit all the MONOPHTHONGS-MONOSEMS of the language. That of the next, or *fifth* column, is to exhibit all the correſpondent POLYSEMS, or cluſters of ſigns, inveſted with thoſe MONOPHONOSES, or *ſingle vocal Powers* in the ſame language. If then a MONOPHONOSIS, or MONOPHTHONG, happen to have no MONOSEM of it's own to appear in, the want of that *Epiſem* is marked by an *Aſteriſm*, placed in it's ſtead in the *fourth* column, and the ſimpleſt cluſter of ſigns, which have been clogged together to expreſs it, for want of a MONOSEM, is placed *firſt*, and in Roman characters, in the next column, oppoſite to that *aſteriſm*, as may be obſerved at the numbers 7, 9, 18 and 19 you mention.

QUEST. How, then, ſhould we conſider the ſounds of the *French Language?*

ANS. After having firſt, as we ſaid before, divided them into *interior* and *exterior*, *permanent* and *mutable*, we ſhould next conſider, and weigh them, according to their particular difference.

QUEST. What is that difference?

ANS. It is of two ſorts; either *eſſential* or *accidental*. When *eſſential*, their difference is in *quality*. When *accidental*, that difference is only in *duration*. Which ever of theſe two differences affects a ſound, muſt neceſſarily exclude the other. Two ſounds cannot at once differ in *quality*, and be to each other, one the *protract* and the other the *ſhort*; this is obvious.

By the ſame reaſon inverted, two ſounds which are poſitively to each other, the one the *ſhort* and the other the *protract*, MUST NEEDS AGREE in *quality*; this is no leſs obvious.

QUEST. In granting you this, how ſhall we then underſtand your French ſounds, and how do they ſtand to each other in this Table?

ANS. The ſound 1 is of a particular quality; it ſtands alone and admits of no accidental difference.—The 2 and 3 are both of the ſame quality, but they differ in duration.—The 4 ſtands alone.—But the 5 and 6 are to each other what 2 and 3 are, their difference is of the accidental kind, and they agree in quality.—The 7 and 8 do the ſame.—The 9 ſtands alone.—The 10 and 11 agree in quality, differ in duration.—The 12 and the 13 do the ſame.—So do 14 and 15.—Likewiſe 16 and 17.—Alſo 18 and 19.—And 20 and 21 lie again under the ſame predicament together.—And each of the 4 *Gutturals*, commonly called *Naſals*, ſtands quite alone, they differing from each other, as well as from all the reſt, in quality; though not in quantity of duration.—So that, 16, in all, are the various qualities of ſounds which are to be found in the FRENCH LANGUAGE; out of which, 9 are double, that is to ſay, admit of the *accidental* difference; 7 do not, and therefore ſtand alone by themſelves.

SECTION VI.

EXAMEN of the FOURTH TABLE.

QUEST. WHAT is the object of this FOURTH TABLE?

ANS. The object of this FOURTH TABLE is to exhibit, in one sole point of view, under the name of AMPHIGENOSES, the most compleat collection of the *pretended* FRENCH DIPHTHONGS, according to the old method, which could be gathered together.

QUEST. What is then the true light, in which we are to consider these *pretended* DIPHTHONGS?

ANS. To consider them in their true light we must go *gradatim*, from reflection to reflection, in the following methodical and orderly manner. 1st, We must take notice that all our pretended DIPHTHONGS fall under the description of the THIRD CHARACTER of DIPHTHONGS drawn up p. 144 of this ANALYSIS, and that one only, which is the FIRST of *this Table*, out of all of them, comes under the description of the SECOND CHARACTER, drawn up in the same page. 2dly, We must not forget that this consideration ranges them all, EXCEPT THAT FIRST ONE, under that sagacious observation of our learned Academician Mr. DUCLOS, already noted before, p. 154 of this work: and that the first of the two pretended sounds, with which our

supposed

ſuppoſed DIPHTHONGS are compoſed, is always as he calls it, a *tranſitory*, and the ſecond always a *reſter*. 3dly, To theſe two reflections if we add, in oppoſition, and by compariſon with ours, the FOURTH CHARACTER of the true and real DIPHTHONGS, drawn up p. 149, and the mathematical definition given of the true conſtituent, and diſcriminative characters of SOUNDS and ARTICULATIONS eſtabliſhed p. 150, we ſhall ſoon be convinced of the ridiculouſneſs of the ſyſtem, which had hitherto aſcribed ſuch a complex element, as that of a DIPHTHONG, to the FRENCH LANGUAGE, and we ſhall be plainly convinced that this language is not poſſeſſed of one.

QUEST. What then, do you make of them?

ANS. If the *firſt* of the *two pretended ſounds*, with which they are ſaid to be compoſed, be once allowed me to be *Articulations*, it is not difficult to ſee, that I make of them articulated ſyllables, like *la*, *ſi*, *tu*, *né*, *ma*, *fi*, *ce*, &c.

QUEST. Very well, if they always began a ſyllable, as they do in the words you have quoted *n.* 4, 21, 22, and 23, of your *firſt Table*. But, in your liſt of this FOURTH TABLE, not one word, hardly, out of all the examples, begins with any of theſe NEW SPECIES of *Articulations*. All of them have, on the contrary, one of the common, and univerſally acknowledged, conſonants before them?

ANS. It is ſo. And the more fair muſt I be looked upon to be in my way of proceding. In the firſt Table I brought all words, in which my newly introduced ARTHROSES were firſt and alone without any other POWER before them: becauſe at that time they were the firſt and only object I had to exemplify, and I was to keep an uniformity in the examples, throughout the whole Table. Thus when I propoſed the

ARTICULATIVE POWERS L*o* and R*o*, I gave the examples L-*aver* and R-*at*, and guarded myſelf well from giving PL*i* nor CR*i*, or ſuch like. But as ſoon as I come to the Table wherein I am to give a compleat collection of thoſe pretended complex elements, which we are ſuppoſed to have, and all compoſed of thoſe very ſame FOUR (and no more) POWERS which I have a little before offered as ARTICULATIONS, and ranged among them, my buſineſs is to preſent them fairly in the ſame manner as they are by their ſupporters, and without any affectation on my ſide, to deprive them of the arms they may have to defend themſelves. For it is not difficult to ſee, that had it not been for thoſe common, and vulgarly allowed articulations by which they were moſtly preceded, they could not have reigned ſo long as they have: nay, I will venture to ſay, they would never have exiſted.

QUEST. How do you then make out thoſe ſyllables where they ſtand preceded by other conſonants?

ANS. I make them out as I do * the DIARTHROSES *cl*, *ſl*, *dr*, *tr*, *ſt*, and *ſp*, in cl-*ad*, ſl-*ack*, dr-*um*, tr-*ain*, ſt-*ar*, ſp-*ill*, and all thoſe of the ſame kind. THEY are *liquid articulations* to me, of the nature and ſpecies of the L*o* and R*o*; and, like them, they admit of a coagulation with other articulations, in one and the ſame ſyllable. Thus I make them out.

QUEST. But if they ſhould happen to be themſelves preceded by a DIARTHROSIS or a POLYARTHROSIS, how would you do in ſuch a caſe?

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* See p. 148.

ANS.

Ans. I verily cannot tell; for, *de non exiſtentibus, & impoſſibilibus, non eſt diſputandum*. The fact you propoſe NEVER happens; and, as, moreover, it CANNOT happen, I draw from that new obſervation, you, yourſelf, ſo naturally give me occaſion to make, a ſtronger and more irreſiſtible proof that the *four Powers* (marked in the 1ſt, Table *n.* 4, 21, 22, and 23) which alone have the power in French, to make the *firſt tranſitory* ſound of the two pretended ones of which our SUPPOSED French *Diphthongs* are compoſed, are TRUE articulations and conſidered as SUCH by NATURE, though ſo groſsly miſapprehended by US: And that, I prove thus.

I. The *acquired* agility of our organs of ſpeech has, *in proceſs of time*, admitted of uttering firſt TWO *articulative powers* together, unſeparated and unſupported, as before *, by a plain ſenſible and diſtinctly audible ſound. Hence we have had † CR*o*, CL*o*, DR*o*, GR*o*, GL*o*, ST*o*, SP*o*, SN*o*, &c. &c.

II. Repeated practice, bringing a greater agility, we have found the art of joining as many as *three articulative powers* together, whence we have got the SPL*o*, SCR*o*, STR*o*, SPR*o*, &c.

III. But, there, NATURE herſelf ſtops. SHE can go no farther. Two coagulated *articulations* are become an eaſy production for HER, and they are common. THREE are not ſo eaſy; the number of ſuch is very ſmall: and a condition is, that the FIRST of the THREE ſhall always be a *ſibilant*.

* See p. 107. † See Ibid.

IV.

IV. Concluſion, that FOUR coagulated *articulations* are then impoſſible by NATURE to the organs of ſpeech in Man. They do not NOW; and they NEVER will, exiſt.

V. Should this concluſion be allowed as true, and any of the ſuppoſed *French diphthongs* found preceded by a POLYARTHROSIS; like *Scl*, *Scr*, *Str*, *Spl*, *Spr*, or the like, it would inconteſtably be proved againſt me that, what I am pleaſed to call their SUPPOSED firſt tranſitory ſound, IS, in fact, a REAL *ſound*, and NOT at all an *articulation*. But NOT ONE example can be found, in the whole language. Therefore the ſole argument, which might have prevailed againſt my doctrine; having no ground to take it's riſe from, SO FAR my poſition remains intact. In carrying the obſervations farther, I hope it will remain perfectly eſtabliſhed.

VI. Now, ſo truly difficult is the utterance of POLYARTHROSES, and ſo truly has NATURE always conſidered the FOUR above mentioned *Powers* (which are deſigned by the name of *tranſitory ſounds* in our ſuppoſed *Diphthongs*,) as real and perfect ARTHROSES, that SHE has not even ſuffered them to be *often* preceded by any of the common accepted DIARTHROSES, with which they might however have made no more than a POLYARTHROSIS, after the manner of *Spr*, in *Spr*-ing. Therefore ſcarce any are to be found in the whole * language

* With all the attention I am capable of, and the moſt candid and impartial enquiry, I cannot recollect more than *fourteen* examples of *French words*, in which, placed after one of the common *Dyarthroſis*, they form, along with them, a real *Polyarthroſis*. And, what is more remarkable, out of the *four Powers*, I find but *two* which will join for that

preceded by more than *one* only of the common and *ſimple* articulations, with which it then becomes a ſort of *liquid ſubſervient* POWER, ſuch as L and R, in Cl-*ad* and Tr-*act*, or in Pl-*i*, and Cr-*i*, and conſtitute a mere DIARTHROSIS like them.

VII. So true it is that THESE POWERS, for ſuch a length of time totally miſtaken and miſapprehended by us, have always been conſidered, treated, and acknowledged by NATURE as TRUE ARTICULATIONS, and NOT, in any reſpect whatever, as SOUNDS. Thus, the aſſertion of the FRENCH LANGUAGE having no DIPHTHONGS, and of certain POWERS (thoſe of *n.* 4, 21, 22 and 23 in the FIRST TABLE) being, in certain poſitions, all *articulative* and not *vocal*, is brought, I hope, to what may be now conſidered as a SELF EVIDENT PROPOSITION.

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purpoſe, O, and U; and, out of the *fourteen* examples, O takes *ten* to itſelf, while U has but *four*. The *two* other *Powers*, I or Y, and OU or W, afford *not one* example, in French, of ſuch *Polyarthroſes*, though a great plenty, of almoſt all the ſorts, are to be found, I confeſs, in *Engliſh*; but this has nothing to do with the *French*. The *four* examples in U, which I mean, are the following, FRU-*it*, BRU-*it*, TRU-*ie*, and PLU-*ie*. The *ten* in O, are theſe; PRO-*ie*, TRO-*is*, FRO-*id*, CRO-*ire*, BRO-*ïer*, DRO-*it*, CLO-*ître*, GLO-*ire*, BLO-*is*, PLO-*ïer*. Such are thoſe I can find, and I believe I could venture to offer ſome *thouſands* to any who would be able to double this number of *fourteen* examples. Let it be, at the ſame time, well underſtood that, by other examples, I mean no ſuch a one as CRO-*ître*, becauſe I have it in CRO-*ire*, nor ſuch another as TRU-*ite*, becauſe I have it in TRU-*ie*: but ſuch in which, either the *Powers* I=Y, OU=W, ſhall be found acting the ſame part as O and U are found acting in theſe *fourteen* examples of mine; or, in which theſe very ſame *Powers*, O and U, ſhall be found continuing to act this ſame part, with ſome other *Diarthroſes*, than thoſe which compoſe my own *fourteen* examples. And this, I am much miſtaken, if it can ever be in the power of any one to do, ſo far as to *double* my number.

QUEST. I would not have you be ſo confident about your ſuppoſed evidence, and the future ſucceſs of this new, and truly ſtrange, poſition of yours, concerning the FRENCH DIPHTHONGS, however agreeable, pleaſing, and perhaps flattering, the ſyſtem may appear to you. You muſt expect to meet with many opponents, and to fight many battles with brave people, of your own country, and of many others, before the field is abandoned to you. And, ſhould you loſe it after all, you may think it much to your credit, honour and glory, that notice has ſo far been taken of you, as to think of engaging with you for it's recovery.

ANS. You are very right, and I acknowledge the propriety of your cool and judicious reflection. I will then henceforth conſider this new ſyſtem of mine as a new STAG only, which I have rouſed, indeed, from it's laire, but which muſt be expoſed to many a chace, and be hunted by many a ſportſman before it can be brought to ſlaughter, for the honour, or diſgrace, of it's firſt Rouſer.

SECTION VII.

EXAMEN of the FIFTH TABLE.

QUEST. WHAT is the object of this FIFTH and laſt TABLE of the MECHANICAL and RATIONAL ALPHABET of the FRENCH LANGUAGE?

ANS. It's object is to preſent a view of the THREE different *diviſions* which the FRENCH ARTHROSES, are at this preſent time, ſuſceptible of.

QUEST. How are they firſt diviſible?

ANS. Into *ſeven* PERFECT MUTES; *eight* SURD SEMI-MUTES; and *eight* LIQUID SEMI-MUTES. Which make THREE different *qualities* of ARTHROSES, or *Articulations*, drawn from their very principle of utterance.

QUEST. What is the meaning of thoſe *apoſtrophe's* you place after them?

ANS.

ANS. They are intended to point out the method of trying thoſe articulations, in order to diſcover their true and real qualities, and the proper claſs they are to be ranged in. So, that inſtead of placing the *auxiliary* vowel or ſound, by the help of which they are denominated, before ſome, and after others, as we are accuſtomed to do in the vulgar way of reciting the ALPHABET, we are here directed to begin the utterance of every *Arthroſis* by the power itſelf, and as if ſupported by a *ſound*, placed after, on which we were to reſt it, but which, by the *Apoſtrophe* by which it is accompanied, we are, at the ſame time, farther directed to ſuppreſs totally.

QUEST. What will be the effect of that operation?

ANS. The effect will be this. If you try to begin the utterance of the SEVEN *firſt* by themſelves, as if you were going to lay them upon a *vowel*, and place none after them, they will be perfectly mute and nothing at all ſhall be heard out of your organ. If you try the EIGHT next in the ſame manner, the firſt and laſt, H' and N', will render a kind of ſurd buzz or humming noiſe, and the ſix others a hiſſing or ſibilation, which has induced, formerly, many obſervers to call them *ſemi-vowels* on that very, and no other, account. If you try again the other EIGHT, by the ſame method, you will find them alſo rendering a ſimilar noiſe with the precedent. But as theſe, except two only (LL' and GN') admit of coagulating with ſome of the *mutes*, and conſtitute, when in their company, what we know now by the name of DIARTHROSES; for that, and no other reaſon, we diſtinguiſh them by the additional qualification of *liquid*.

It is true that, in this reſpect, ILL' and GN' not admitting of any coagulation whatſoever, either as *principals* or

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QUEST. How are they firſt diviſible?

ANS. Into *ſeven* PERFECT MUTES; *eight* SURD SEMI-MUTES; and *eight* LIQUID SEMI-MUTES. Which make THREE different *qualities* of ARTHROSES, or *Articulations*, drawn from their very principle of utterance.

QUEST. What is the meaning of thoſe *apoſtrophe's* you place after them?

ANS.

ANS. They are intended to point out the method of trying thoſe articulations, in order to diſcover their true and real qualities, and the proper claſs they are to be ranged in. So, that inſtead of placing the *auxiliary* vowel or ſound, by the help of which they are denominated, before ſome, and after others, as we are accuſtomed to do in the vulgar way of reciting the ALPHABET, we are here directed to begin the utterance of every *Arthroſis* by the power itſelf, and as if ſupported by a *ſound*, placed after, on which we were to reſt it, but which, by the *Apoſtrophe* by which it is accompanied, we are, at the ſame time, farther directed to ſuppreſs totally.

QUEST. What will be the effect of that operation?

ANS. The effect will be this. If you try to begin the utterance of the SEVEN *firſt* by themſelves, as if you were going to lay them upon a *vowel*, and place none after them, they will be perfectly mute and nothing at all ſhall be heard out of your organ. If you try the EIGHT next in the ſame manner, the firſt and laſt, H' and N', will render a kind of ſurd buzz or humming noiſe, and the ſix others a hiſſing or ſibilation, which has induced, formerly, many obſervers to call them *ſemi-vowels* on that very, and no other, account. If you try again the other EIGHT, by the ſame method, you will find them alſo rendering a ſimilar noiſe with the precedent. But as theſe, except two only (LL' and GN') admit of coagulating with ſome of the *mutes*, and conſtitute, when in their company, what we know now by the name of DIARTHROSES; for that, and no other reaſon, we diſtinguiſh them by the additional qualification of *liquid*.

It is true that, in this reſpect, ILL' and GN' not admitting of any coagulation whatſoever, either as *principals* or

or as *ſubſervient*, with any other ARTHROSIS, they may, to a nice critic, appear, as out of character among the *ſix others*, and therefore wrong claſſed. And indeed I muſt candidly confeſs they appear ſo to myſelf, and that I do not like to ſee them there at all Therefore I muſt reſign to ſome body elſe the claſſing of them more truly than they are now; and, I am not without hope of ſeeing it done.

As for their ſix preſent companions, that they all join equally and perfectly well with any of the firſt, and ſome of the ſecond claſs, and with them conſtitute a true DIARTHOSIS when theſe are placed before them, may be plainly evinced by the following examples, all made with one and the ſame ſeparate, and conjoined POWERS. R-*is*, L-*it*, Y-*eux*, OU-*i*, O-*int*, *h*U-*is*, are all *monoſyllables* beginning only by a *Monarthroſis* and ending by a *Monophonoſis*: and all of them remain *Monoſyllables*, only beginning by a *Diarthroſis*, and ending by a *Monophonoſis* in the ſame, or nearly alike, words PR-*is*, PL-*i*, PI-*eux*, POU-*acre*, PO-*int*, PU-*is* formed out of the ſame *monoſyllables* as before and the mere addition of the ſole and ſame MONARTHROSIS P*o*.

QUEST. What is the SECOND *diviſion*, of which the FRENCH ARTHROSES are again ſuſceptible?

ANS. They are ſuſceptible of being divided into THREE other bands, ſuch as STRONGERS, WEAKERS and NEUTERS that is to ſay, referable to none of the others, as either the *ſtrongers* or *weakers* of any of them. So that the ARTHROSES of the French ALPHABET may be ſaid to be compoſed of FOURTEEN *principal* POWERS; NINE of which are double, and are to each other nothing but the one the STRONGER, the other the WEAKER only: and FIVE ſtand alone by themſelves, without any connexion, reference, or

or comparability, either between themſelves, or with any of the reſt.

QUEST. What is the THIRD and laſt DIVISION, of which the FRENCH ARTHROSES are alſo ſuſceptible?

ANS. They are finally ſuſceptible of being claſſed according to their commutability, in which caſe they make again *three* different companies, *two* of *four*, and *one* of *five*.

QUEST. In what order do the *Powers* of each company interchange mutually?

ANS. They interchange in three different manners, *horiſontally*, *perpendicularly* or *diagonally*; and that in any direction whatever, as you may be pleaſed to begin, from right to left, or left to right, and in deſcending or aſcending in direct or angular lines.

QUEST. What is the uſe and purpoſe of the H*o*, placed in the center of the middle company?

ANS. To ſhew that IT is alone the principle, life and and aliment of it's *four* other companions, with which IT interchanges in all thoſe already mentioned, directions, and THEY, with IT, in the ſame manner; as has been ſeveral times hinted, and ſometimes aſſerted and exemplified, in different places of this work *.

* See p. 20; 44. 45, and 46; 49; 100, &c. &c.

QUEST.

QUEST. To conclude our new and critical reſearches, obſervations, and diſquiſitions on the nature, and Genius of the FRENCH LANGUAGE, with reſpect to it's ORTHOGRAPHY, and the TRUE PRINCIPLES of it's PRONUNCIATION, we have nothing more to do now than to ſhew, how THESE PRINCIPLES may really be reduced from THEORY into a poſitive PRACTICE.

ANS. To this end then I will preſent you with a piece of French, and practiſe it directly with you, *ad aperturam libri*. This is a TALE of Mr. DE MARMONTEL, one of the pureſt, the moſt elegant and ſenſible writers of the age, and an honour to the Nation. LA BONNE MERE is the title of this tale; it is ſhort, and will anſwer our purpoſe perfectly.

LA BONNE MERE,

CONTE MORAL

PAR MR. DE MARMONTEL.

BRITISH MUSEUM

ADVERTISEMENT.

WE thought it might be convenient and agreeable to the Reader to find here, at hand, a PIECE *of* FRENCH *on which* HE *might readily exemplify as he goes, the various rules diſtributed throughout the whole extent of* this *work and of the* ſubſequent ones. *It ſaves* HIM *the trouble of looking for another book, wherein to practice at once both the* ANALYSIS *of the* FRENCH ORTHOGRAPHY, *and the* PARSING *of the* FRENCH VERBS, *according to the* NEW SYSTEM *eſtabliſhed in the* preſent Work, *and in the* RATIONAL GRAMMAR. *The* PRAXIS, *for the* PARSING *of the* VERBS, *exemplified upon thoſe which occur in this ſame* Tale, (LA BONNE MERE,) *will be found at the end of the* BRACHYGRAPHY *of the* FRENCH VERBS.

Explication of the ABBREVIATIONS made uſe of in the PRAXIS which follows immediately this Tale.

T.	*Terminative.*	*m.*	*maſculine.*
C.	*Characteriſtick.*	*f.*	*feminine.*
F.	*Figurative.*	*ſ.*	*ſingular.*
D.	*Dominant.*	*p.*	*plural.*
		d.	*double.*
		l.	*liquid.*

L A

BONNE MERE.

LE ſoin d'une mère pour ſes enfans eſt de tous les devoirs le plus ſaintement obſervé dans la nature. Ce ſentiment univerſel domine toutes les paſſions ; il l'emporte même ſur l'amour de la vie. Il rend le plus féroce des animaux ſenſible & doux, le plus pareſſeux infatigable, le plus timide courageux à l'excès : aucun d'eux ne perd de vue ſes petits, qu'au moment qu'il leur eſt inutile. On ne voit que parmi les hommes les exemples odieux d'un abandon prématuré.

C'eſt ſur-tout au milieu d'un monde où le vice ingénieux à ſe déguiſer, prend mille formes ſéduiſantes ; c'eſt-là que le plus heureux naturel demande à être éclairé ſans ceſſe. Plus il y a d'écueils & plus ils ſont cachés, plus la barque fragile de l'innocence & du

bonheur a beſoin d'un ſage pilote. Quel eût été, par exemple, le ſort de Mademoiſelle du Troëne, ſi le Ciel n'eût fait exprès pour elle une mère comme il y en a peu!

Cette veuve reſpectable avoit conſacré à l'éducation de ſa fille unique les plus belles années de ſa vie. Voici quel avoit été ſon calcul dès l'âge de vingt-cinq ans.

J'ai perdu mon époux, diſoit-elle; je n'ai plus que ma fille & moi; vivrai-je pour moi; vivrai-je pour elle? Le monde me ſourit, & me plaît encore; mais ſi je m'y livre, j'abandonne ma fille, & je hazarde ſon bonheur & le mien. Suppoſons qu'une vie tumultueuſe & diſſipée ait tous les charmes qu'on lui attribue, combien de tems puis-je les goûter? De mes années qui s'écoulent, combien peu en ai-je à paſſer dans le monde? combien dans la ſolitude & dans le ſein de mon enfant? Ce monde qui m'appelle aujourd'hui, me renverra bientôt ſans pitié; & ſi ma fille s'eſt oubliée à mon exemple, ſi elle eſt malheureuſe par ma négligence, quelle ſera ma conſolation? Embelliſſons de bonne heure ma retraite; rendons-la douce autant qu'honorable, & ſacrifions à ma fille, qui eſt tout pour moi, cette multitude étrangère, à qui dans peu je ne ſerai plus rien.

Dès-lors

Dès-lors cette mère ſi ſage fut l'amie & la compagne de ſa fïlle. Mais obtenir ſa confiance n'étoit pas l'ouvrage d'un jour.

Emilie (c'étoit le nom de la jeune perſonne) avoit reçu de la nature une âme ſuſceptible des plus vîves impreſſions; & ſa mère qui l'étudioit ſans ceſſe, éprouvoit une joie inquiète en s'appercevant de cette ſenſibilité qui fait tant de mal & tant de bien. Heureux, diſoit-elle quelquefois, heureux l'époux qu'elle aimera, s'il eſt digne de ſa tendreſſe; ſi par l'eſtime & l'amitié il ſçait lui rendre précieux les ſoins qu'elle prendra pour lui plaire! Mais malheur à lui s'il l'humilie & s'il la rebute: ſa délicateſſe bleſſée fera leur ſupplice à tous deux. Je vois que s'il m'échappe à moi-même un reproche, une plainte légère qu'elle n'ait pas méritée, des larmes amères coulent de ſes yeux; ſon cœur flétri ſe décourage. Rien n'eſt plus facile à conduire, ni plus facile à effaroucher.

Quelque modeſte que fût la vie de Madame du Troëne, elle étoit conforme à ſon état, & relative au deſſein qu'elle avoit de s'éclairer à loiſir ſur le choix d'un époux digne d'Emilie. Une foule d'aſpirans, épris des charmes de la fïlle, faiſoient, ſelon l'uſage, une cour aſſidue à la mère. De ce nombre étoit le Marquis de Verglan, qui pour ſon malheur étoit doué de la plus jolie figure. Son miroir & les femmes le lui avoient dit tant de fois, qu'il avoit bien fallu le croire.

Il s'écoutoit avec complaiſance, ſe voïoit avec volupté, ſe ſourioit à lui-même, & ne ceſſoit de s'applaudir. Il n'y avoit rien à dire ſur ſa politeſſe; mais elle étoit ſi froide & ſi légère en comparaiſon des attentions dont il s'honoroit, qu'on voïoit clairement qu'il occupoit la première place dans ſon eſtime. Il auroit eu ſans y penſer toutes les graces naturelles; il les gâtoit en les affectant. Du côté de l'eſprit, il ne lui manquoit que de la juſteſſe, ou plutôt de la réflexion. Perſonne n'eût parlé mieux que lui, s'il avoit ſu ce qu'il alloit dire. Mais ſon premier ſoin étoit d'avoir un avis qui ne fût pas celui d'un autre. Qu'il eût tort, ou qu'il eût raiſon, cela lui étoit aſſez égal; il étoit ſûr d'éblouir, de ſéduire, de perſuader ce qu'il vouloit. Il ſavoit par cœur tous ces petits propos de toilette, tous ces jolis mots qui ne diſent rien. Il étoit au fait de toutes les anecdotes galantes de la Ville & de la Cour: quel étoit l'amant de la veille, celui du jour, celui du lendemain, & combien de fois dans l'année telle & telle en avoient changé. Il connoiſſoit même quelqu'un qui avoit refuſé d'être ſur la liſte, & qui auroit ſupplanté tous ſes rivaux, s'il avoit voulu s'en donner le ſoin.

Ce jeune fat étoit le fils d'un ancien ami de M. du Troëne, & la veuve en parloit à ſa fille avec une ſorte de pitié. C'eſt dommage, diſoit-elle, que l'on gâte ce jeune homme; il étoit bien né, il pouvoit réuſſir. Il n'avoit déja que trop bien réuſſi dans le cœur d'Emilie.

lie. Ce qui eſt ridicule aux yeux d'une mère, ne l'eſt pas toujours aux yeux de ſa fille. La jeuneſſe eſt indulgente pour la jeuneſſe; & il y a de jolis défauts.

Verglan de ſon côté trouvoit Emilie aſſez belle; ſeulement un peu trop ſimple; mais cela pouvoit ſe former. Il ne prenoit qu'un ſoin très-léger de lui plaire; mais quand la première impreſſion eſt faite, tout contribue à l'approfondir. La diſſipation même de ce jeune étourdi étoit un nouvel attrait pour Emilie: elle y voïoit le danger de le perdre, & rien n'accélère, comme la jalouſie, les progrès de l'amour naiſſant.

En rendant compte de ſa vie à Madame du Troëne, Verglan ſe donnoit, comme de raiſon, pour l'homme du monde le plus deſiré.

Madame du Troëne lui donnoit avec ménagement quelques leçons de modeſtie, mais il proteſtoit que perſonne n'étoit moins avantageux que lui; qu'il ſavoit à merveille que ce n'étoit pas pour lui qu'on le recherchoit; que ſa naiſſance y faiſoit beaucoup, & qu'il devoit le reſte à ſon eſprit & à ſa figure, qualités qu'il ne s'étoit pas données, & dont il n'avoit garde de ſe prévaloir.

Plus Emilie avoit de plaiſir à le voir & à l'entendre, plus elle avoit ſoin de diſſimuler. Un reproche de ſa

mère

mère eût fait à ſon âme une plaie profonde; & cette ſenſibilité délicate la rendoit craintive à l'excès.

Cependant les charmes d'Emilie dont Verglan étoit ſi foiblement touché, avoient inſpiré l'amour le plus tendre au ſage & modeſte Belzors. Un eſprit juſte & un cœur droit formoient la baſe de ſon caractère. Sa figure douce & ouverte s'ennobliſſoit encore par la haute idée qu'on avoit de ſon âme; car on eſt diſpoſé naturellement à chercher & à croire démêler dans les traits d'un homme, ce que l'on ſait qu'il a dans le cœur.

Belzors, en qui la nature avoit été dirigée au bien dès l'enfance, jouiſſoit de l'avantage ineſtimable de pouvoir s'y abandonner ſans précaution & ſans contrainte. La décence, l'honnêteté, la candeur, cette franchiſe qui gagne la confiance, cette ſévérité de mœurs qui imprime le reſpect, avoient en lui l'aiſance libre de l'habitude. Ennemi du vice, mais ſans faſte; indulgent aux ridicules, mais ſans en contracter aucun; docile aux uſages innocens, incorruptible aux mauvais exemples, il ſurnageoit au torrent du monde; aimé, reſpecté de ceux même dont ſa vie étoit la cenſure, & auxquels l'eſtime publique avoit coutume de l'oppoſer pour humilier leur orgueil.

Madame du Troëne enchantée du caractère de ce jeune homme, l'avoit choiſi au fond de ſon cœur

comme

comme le plus digne époux qu'elle pût donner à ſa fille. Elle ne tariſſoit point ſur ſon éloge; Emilie applaudiſſoit avec la modeſtie de ſon âge. Madame du Troëne ſe méprit à l'air ingénu & gracieux que ſa fille avoit auprès de lui. Comme l'eſtime qu'il lui inſpiroit n'étoit mêlée d'aucun ſentiment qu'il fallût cacher, Emilie étoit à ſon aiſe.

Il s'en falloit bien qu'elle fût auſſi libre, auſſi tranquille avec le dangereux Verglan; & la ſituation pénible où la mettoit ſa préſence, reſſembloit aſſez à l'ennui. Si Madame du Troëne parloit de lui en bien, Emilie baiſſoit les yeux & gardoit le ſilence. Il me ſemble ma fille, diſoit Madame du Troëne, que vous ne goûtez pas ces graces légères & brillantes dont le monde fait tant de cas. Je ne m'y connois point, Madame, diſoit Emilie en rougiſſant. La bonne mère diſſimuloit ſa joie: elle croïoit voir dans le cœur d'Emilie la vertu ſimple & modeſte de Belzors triompher de tous les petits vices aimables de Verglan & de ſes pareils. Un accident léger en apparence, mais frappant pour une mère attentive & clairvoïante, vint la tirer de ſon illuſion.

L'un des talens d'Emilie étoit la Peinture au paſtel. Elle avoit choiſi le genre des fleurs, comme le plus analogue à ſon âge. Il paroît ſi naturel de voir éclore une roſe ſous la main de la Beauté! Verglan, par un

goût approchant du ſien, aimoit paſſionnément les fleurs: on ne le voïoit jamais ſans un bouquet le plus joli du monde.

Un jour les yeux de Madame du Troëne s'étoient attachés par aventure ſur le bouquet de Verglan. Le lendemain elle s'apperçut qu'Emilie, ſans y ſonger peut-être, en deſſinoit les fleurs. Il étoit tout ſimple que les fleurs qu'elle avoit vûes la veille lui fuſſent encore préſentes, & vinſſent comme d'elles-mêmes s'offrir au bout de ſes craïons; mais ce qui n'étoit pas auſſi ſimple, c'étoit l'air d'enthouſiaſme qu'elle avoit en les deſſinant. Ses yeux brilloient du feu du génie; ſa bouche ſourioit amoureuſement à chaque trait de ſa main, & un coloris plus animé que celui des fleurs qu'elle vouloit peindre, ſe répandoit ſur ſes belles joues. Etes-vous contente de votre ſéance, lui dit ſa mère négligemment? Il n'eſt pas poſſible, répondit Emilie, de bien rendre la nature quand on ne l'a pas ſous les yeux. Il étoit vrai cependant qu'elle ne l'avoit jamais plus fidèlement exprimée.

Quelques jours après Verglan revint avec des fleurs nouvelles. Madame du Troëne ſans affectation les obſerva l'une après l'autre, & dans la prochaine leçon d'Emilie, le bouquet de Verglan fut deſſiné. La bonne mère continua d'obſerver; & chaque épreuve confirmant ſes

ſoupçons,

ſoupçons, redoubla ſon inquiétude. Hélas! dit-elle, je m'alarme peut-être de quelque choſe de très-innocent. Voïons cependant ſi elle y entend malice.

Les études & les talens d'Emilie étoient un ſecret pour la ſociété de ſa mère. Comme elle n'avoit eu deſſein que de lui aſſurer par-là des loiſirs agréables, de lui faire goûter la ſolitude & de ſauver ſon imagination des dangers de la rêverie, & ſon âme active & ſenſible des ennuis de l'oiſiveté; Madame du Troëne ne tiroit, ni pour elle ni pour ſa fille, aucune vanité de ces dons qu'elle cultivoit avec tant de ſoin. Mais un jour qu'elles étoient ſeules avec Belzors, & que l'entretien rouloit ſur l'avantage précieux de s'occuper & de ſe ſuffire; ma fille, dit Madame du Troëne, s'eſt fait un amuſement qu'elle goûte de plus en plus. Je veux que vous voyiez de ſes deſſeins. Emilie ouvrit ſon portefeuille; & Belzors enchanté ne ſe laſſoit point de l'admirer dans ſon ouvrage. Qu'ils ſont doux & purs, diſoit-il, les plaiſirs de l'innocence! le vice a beau ſe tourmenter, il n'en aura jamais de pareils. Avouez, Mademoiſelle, que l'heure du travail paſſe vîte. Hé bien, vous l'avez fixée: la voilà qui ſe retrace & ſe reproduit à vos yeux. Le temps n'eſt perdu que pour les oiſifs. Madame du Troëne l'écoutoit avec une complaiſance ſecrette. Emilie trouvoit ſes propos très-ſenſés; mais elle n'en étoit point touchée.

Quelques jours après Verglan vint les voir. Savez-vous, dit Madame du Troëne, que ma fille a reçû des éloges de Belzors ſur ſon talent pour le deſſein? Je veux auſſi que vous en ſoyiez juge. Emilie interdite rougit, balbutia, dit qu'elle n'avoit rien de fini, & conjura ſa mère d'attendre qu'elle eût quelque morceau digne d'être vû. Elle ne ſe doutoit pas que ſa mère lui tendoit un piége. Puiſqu'il y a du myſtère, il y a de l'intention, dit cette mère clairvoïante; elle a craint que Verglan ne reconnût ſes fleurs, & qu'il ne pénétrât le motif ſecret du plaiſir qu'elle a eu à les peindre. Ma fille aime ce jeune étourdi; mes craintes n'étoient que trop fondées.

Madame du Troëne ſollicitée de tous côtés, ſe retranchoit encore ſur la jeuneſſe d'Emilie, & ſur la réſolution qu'elle avoit priſe elle-même de ne pas la gêner dans ſon choix. Cependant ce choix l'alarmoit. Ma fille, diſoit-elle, va préférer Verglan; il y a du moins lieu de le croire, & ce jeune homme a tout ce qu'il faut pour rendre ſa femme malheureuſe. Si je déclare ma volonté à Emilie, ſi je la lui laiſſe entrevoir, elle ſe fera une loi d'y ſouſcrire ſans ſe plaindre, elle épouſera un homme qu'elle n'aime point, & le ſouvenir de celui qu'elle aime la pourſuivra dans les bras d'un autre. Je connois ſon âme, elle ſera victime de ſon devoir. Mais eſt-ce à moi d'ordonner ce douloureux ſacrifice? A Dieu ne plaiſe; non, je

veux

veux que ſon inclination la décide; mais je puis diriger ſon inclination en l'éclairant, & voilà le ſeul uſage légitime de l'autorité qui m'eſt confiée. Je ſuis ſûre de la bonté du cœur, de la juſteſſe de l'eſprit de ma fïlle; ſuppléons par les lumières de mon âge à l'inexpérience du ſien; qu'elle voïe par les yeux de ſa mère, & qu'elle croïe, s'il eſt poſſible, ne conſulter que ſon penchant.

Toutes les fois que Verglan & Belzors ſe trouvoient enſemble chez Madame du Troëne, elle engageoit l'entretien ſur les mœurs, les uſages, les maximes du monde. Elle animoit la contradiction; & ſans prendre aucun parti, donnoit à leur caractère la liberté de ſe développer. Ces petites aventures dont la ſociété fourmïlle, & qui entretiennent l'oiſive curioſité des cercles de Paris, donnoient le plus ſouvent matière à leurs réflexions. Verglan léger, tranchant & vif, étoit conſtamment du parti de la mode. Belzors d'un ton plus modeſte, ne laiſſoit pas de défendre le parti des bonnes mœurs avec une noble franchiſe.

L'arrangement du Comte d'Auberive avec ſa femme, faiſoit alors la nouvelle des ſoupés. On diſoit, qu'après une querelle aſſez vîve, & des plaintes amères de part & d'autre ſur leur mutuelle infidélité, ils étoient convenus qu'ils ne ſe devoient rien; qu'ils avoient fini par rire de la ſottiſe qu'ils avoient eue d'être ja-

loux

loux ſans être amoureux; que d'Auberive conſentoit à voir le Chevalier de Clange amant de ſa femme, & qu'elle avoit promis de ſon côté de recevoir le mieux du monde la Marquiſe de Talbe à qui d'Auberive faiſoit la cour; que la paix avoit été ratifiée dans un ſoupé, & que jamais deux couples d'amans n'avoient été de meilleure intelligence.

A ce récit Verglan s'écria que rien n'étoit plus ſage. On parle du bon vieux temps, diſoit-il; que l'on me cite un exemple des mœurs de nos pères qui ſoit comparable à celui-ci. Autrefois une infidélité mettoit le feu à la maiſon; l'on enfermoit, l'on battoit ſa femme. Si l'époux uſoit de la liberté qu'il s'étoit réſervée, ſa triſte & fidèle moitié étoit obligée de dévorer ſon injure, & de gémir au fond de ſon ménage comme dans une obſcure priſon. Si elle imitoit ſon volage époux, c'étoit avec des dangers terribles. Il n'y alloit pas de moins que de la vie pour ſon amant & pour elle-même. On avoit eu la ſottiſe d'attacher l'honneur d'un homme à la vertu de ſon épouſe; & le mari, qui n'en étoit pas moins galant homme en cherchant fortune ailleurs, devenoit le ridicule objet du mépris public au premier faux pas que faiſoit Madame. En honneur, je ne conçois pas comment dans ces ſiècles barbares on avoit le courage d'épouſer. Les nœuds de l'hymen étoient une chaîne. Aujourd'hui voïez la complaiſance, la liberté, la paix règner au ſein des famïlles. Si les époux s'aiment, à

la bonne heure, ils vivent enſemble, ils ſont heureux. S'ils ceſſent de s'aimer, ils ſe le diſent en honnêtes gens, & ſe rendent l'un à l'autre la parole d'être fidèles. Ils ceſſent d'être amans; ils ſont amis. C'eſt ce que j'appelle des mœurs ſociales, des mœurs douces: cela donne envie de ſe marier. Vous trouvez donc tout ſimple, lui demanda Madame du Troëne, d'être la confidente de ſon mari, & le complaiſant de ſa femme? —Aſſurément, pourvû que cela ſoit mutuel. N'eſt-il pas juſte d'accorder ſa confiance à qui nous honore de la ſienne; & de ſe rendre tour-à-tour dans la vie les offices de l'amitié? Peut-on avoir une meilleure amie que ſa femme, un ami plus ſûr & plus intime que ſon mari? Avec qui ſera-t-on libre, ſi ce n'eſt avec la perſonne qui par état ne fait qu'un avec nous? & quand par malheur on ne trouve plus de plaiſir chez ſoi, qu'a-t-on de mieux à faire que de le chercher ailleurs, & de l'y ramener chacun de ſon côté ſans jalouſie & ſans obſtacle?

Rien de plus riant, dit Belzors, que cette méthode nouvelle; mais nous avons encore vous & moi bien du chemin à faire avant que de la goûter ſincèrement. D'abord il faut pouvoir ſe paſſer de ſa propre eſtime, de celle de ſa femme & de ſes enfans; il faut pouvoir s'accoutumer à regarder ſans répugnance, comme une moitié de ſoi-même, quelqu'un que l'on mépriſe aſſez pour le livrer.... Bon, reprit Verglan; préjugés que

tous ces ſcrupules! Qui empêche qu'on ne s'eſtime l'un l'autre, s'il eſt décidé qu'il n'y a plus aucune honte à tout cela? Quand cela ſera décidé; dit Belzors, tous les liens de la ſociété ſeront rompus. La ſainteté inviolable des nœuds de l'hymen fait la ſainteté des nœuds de la nature. Souviens-toi, mon ami, que s'il n'y a plus de devoirs ſacrés pour les époux, il n'y en aura guère pour les enfans. Tous ces liens tiennent l'un à l'autre. Les querelles de ménage étoient violentes du temps de nos pères; mais la maſſe des mœurs étoit ſaine, la plaie ſe refermoit auſſitôt. Aujourd'hui c'eſt un corps languiſſant, qu'un poiſon lent pénètre & conſume. D'un autre côté, mon cher Verglan, nous n'avons pas encore l'idée de ces joies pures & intimes que goûtoient deux époux au ſein de leur famille; de cette union qui faiſoit les délices de leur jeuneſſe, & la conſolation de leurs vieux ans. Qu'aujourd'hui une mère ſoit affligée des égaremens de ſon fils, qu'un père ſoit accablé de quelques revers de fortune; ſont-ils un réfuge, un appui l'un pour l'autre? Ils ſont obligés de chercher au-dehors où dépoſer leur peine; & le ſoulagement eſt bien foible de la part des étrangers!

Tu parles comme un oracle, mon ſage Belzors, diſoit Verglan. Mais qni t'a dit que deux époux ne fiſſent pas mieux de s'aimer, d'être fidèles toute leur vie? Je veux ſeulement, ſi par malheur ce goût mutuel vient à ceſſer, qu'on ſe conſole & qu'on s'arrange, ſans qu'il

ſoit défendu à ceux qui ſe ſeroient aimés du tems de nos pères, de s'aimer de même ſi le cœur leur en dit. En effet, dit Madame du Troëne, qu'eſt-ce qui les en empêche? — Qu'eſt-ce qui les en empêche, Madame, reprit Belzors; L'uſage, l'exemple, le bon ton, la facilité à vivre ſans honte au gré de leurs deſirs. Verglan m'avouera ſans peine que la vie que l'on mène dans le monde eſt agréable; & naturellement il eſt aſſez doux de changer d'objet: notre foibleſſe même nous y invite. Qui reſiſtera donc à ce penchant, ſi l'on nous ôte le frein des mœurs? Moi, je n'ôte rien, dit Verglan; mais je veux que chacun puiſſe vivre à ſa guiſe, & j'approuve fort le parti qu'ont pris d'Auberive & ſa femme, de ſe paſſer réciproquement ce qu'on appelle des torts. S'ils ſont contens, tout le monde doit l'être.

Comme il achevoit ces mots, on annonça le Marquis d'Auberive. Ah! Marquis, tu viens fort à propos, lui dit Verglan. Dis-nous, je te prie, ſi ton hiſtoire eſt vraie. On prétend que ta femme te paſſe la rubarbe, & que tu lui paſſes le ſéné. Bon! quelle folie! dit d'Auberive avec indolence.—J'ai ſoutenu que rien n'étoit plus raiſonnable; mais voilà Belzors qui te condamne ſans appel.—Pourquoi donc? eſt-ce qu'il n'en eût pas fait autant? Ma femme eſt jeune & jolie: elle eſt coquette; cela eſt tout ſimple. Au fond pourtant je la crois fort honnête; mais quand elle le ſeroit un peu moins, il faut bien que juſtice ſe faſſe. Je conçois cependant qu'un

homme plus jaloux que moi me condamne; mais ce qui m'étonne, c'eſt que Belzors ſoit le premier. Je n'ai juſqu'ici reçu que des éloges. Rien n'eſt plus naturel que mon procédé; & tout le monde m'en félicite comme de quelque choſe de merveilleux! il ſemble qu'on ne me croïoit pas aſſez de bon ſens pour prendre un parti raiſonnable. En homme d'honneur je ſuis confus des complimens que j'en reçois. Quant à Meſſieurs les rigoriſtes; je les honore beaucoup; mais je vis pour moi-même. Que chacun en faſſe autant, le plus heureux ſera le plus ſage. — Au reſte, comment ſera porte la Marquiſe, lui demanda Madame du Troëne pour changer de propos. — A merveille, Madame; hier encore nous ſoupâmes enſemble, & je ne la vis jamais de ſi belle humeur. Je gage, dit Verglan, que tu la reprendras quelque jour. — Ma foi cela pourroit bien être; déjà même hier, au ſortir de table, je me ſuis ſurpris lui diſant des douceurs.

Cette première épreuve fit la plus vîve impreſſion ſur l'eſprit d'Emilie. Sa mère qui s'en apperçut, laiſſa un libre cours à ſes réflexions; mais pour la mettre ſur la voie, j'admire, lui dit-elle, comme les opinions dépendent des caractères. Voilà deux jeunes gens élevés avec le même ſoin, tous deux imbus des mêmes principes d'honnêteté & de vertu: voïez cependant comme ils diffèrent l'un de l'autre! & chacun d'eux croit avoir raiſon. Le cœur d'Emilie faiſoit de ſon mieux pour excuſer

excuſer dans Verglan le tort d'avoir pris les mœurs de ſon ſiècle. Avec quelle légèreté, diſoit-elle, on traite la pudeur & la foi! comme on ſe joue de ce qu'il y a de plus ſacré dans la nature! & Verglan donne dans ces travers! que n'a-t-il l'âme de Belzors!

Quelque temps après Emilie & ſa mère étant au ſpectacle, Belzors & Verglan ſe préſentèrent à leur loge, & Madame du Troëne les invita l'un & l'autre à s'y placer. On jouoit Inès. La ſcène des Enfans fit dire à Verglan quelques bons mots, qu'il donnoit pour d'excellentes critiques. Belzors, ſans l'écouter, fondoit en larmes, & ne s'en cachoit pas. Son rival le plaiſanta ſur ſa foibleſſe. Quoi, lui dit-il, des enfans te font pleurer? Et que voulez-vous donc qui me touche, dit Belzors? Oui, je l'avoue: je n'entens jamais ſans treſſaillir les tendres noms de père & de mère; le pathétique de la Nature me pénètre; l'amour même le plus touchant m'intéreſſe, m'émeut beaucoup moins. Inès fut ſuivie de Nanine; & quand ce vint au dénouement, Oh! dit Verglan, cela paſſe le jeu. Que Dolban aime cette petite fille, à la bonne heure; mais l'épouſer me paroît un peu fort. C'eſt peut-être une folie, reprit Belzors; mais je m'en ſens capable: quand la vertu & la beauté ſont réunies, je ne répons plus de ma tête. Aucun de leurs propos n'échappoit à Madame du Troëne; Emilie, plus attentîve encore, rougiſſoit de l'avantage

Belzors avoit ſur ſon rival. Après le ſpectacle ils vîrent paſſer le Chevalier d'Olcet, en pleureuſes. Qu'eſt-ce donc, Chevalier, lui dit Verglan d'un air léger? C'eſt un vieil oncle à moi, répond d'Olcet, qui a eu la bonté de me laiſſer dix mille écus de rente. — Dix mille écus! viens donc que je t'embraſſe. Cet oncle-là eſt un galant homme. Dix mille écus! il eſt charmant. Belzors l'embraſſant à ſon tour, lui dit: Chevalier, je m'afflige avec vous de ſa mort: je ſais que vous penſez trop bien pour en concevoir une joie dénaturée. Il m'a longtemps ſervi de père, dit le Chevalier confus de l'air riant qu'il avoit pris; mais vous ſavez qu'il étoit ſi vieux! C'eſt un motif de patience, reprit Belzors avec douceur; mais ce n'en eſt pas un de conſolation. Un bon parent eſt le meilleur de tous les amis; & le bien qu'il vous a laiſſé n'en paieroit pas un ſemblable. C'eſt un triſte ami qu'un vieil oncle, dit Verglan; & dans la règle, il faut que chacun vive à ſon tour. Les jeunes gens ſeroient fort à plaindre, ſi les vieillards étoient immortels. Belzors changea de propos pour épargner à Verglan une replique humiliante. A chaque trait de ce contraſte, le cœur d'Emilie étoit cruellement déchiré. Madame du Troëne vit avec joie l'air reſpectueux & ſenſible qu'elle prit avec Belzors, & l'air froid & chagrin dont elle répondoit aux gentilleſſes de Verglan; mais pour ménager une nouvelle épreuve, elle les invita l'un & l'autre à ſouper.

On joua : Verglan & Belzors ſîrent un trictrac tête-à-tête. Verglan n'aimoit que le gros jeu, Belzors jouoit le jeu qu'on vouloit. La partie étoit intéreſſante. Mademoiſelle du Troëne fut du nombre des ſpectateurs, & la bonne mère, en faiſant ſon tri, ne laiſſoit pas d'avoir l'œil ſur ſa fille, & de lire ſur ſon viſage ce qui ſe paſſoit dans ſon cœur. La fortune favoriſa Belzors. Emilie, quelque mécontente qu'elle fût de Verglan, avoit le cœur trop bon pour ne pas ſouffrir, en le voïant s'engager dans une perte ſérieuſe. Le jeune étourdi ne ſe poſſédoit plus; il ſe piqua, il doubla ſon jeu, & avant le ſouper, il en étoit au point de jouer ſur ſa parole. L'humeur l'avoit pris: il fit ſon poſſible pour être enjoué; mais l'altération de ſon viſage en écartoit la joie. Il s'apperçut lui-même qu'on le plaignoit, & qu'on ne rioit pas de quelques mots plaiſans qu'il tâchoit de dire; il en fut humilié, & le dépit alloit s'en mêler, ſi l'on n'eût pas quitté la table. Belzors, que ni ſon bonheur, ni le chagrin de ſon rival n'avoient ému, fut doux & modeſte ſelon ſa coutume. Ils ſe remîrent au jeu. Madame du Troëne qui avoit fini ſa partie, vint aſſiſter à celle-ci, très-inquiète de l'iſſue qu'elle auroit, mais deſirant qu'elle fît ſon impreſſion ſur l'âme d'Emilie. Le ſuccès paſſa ſon attente. Verglan perdoit l'impoſſible. Le tremblement de ſa main & la pâleur de ſon viſage exprimoient le trouble qu'il vouloit cacher. Belzors, avec une complaiſance inépuiſable, lui donna des revanches tant qu'il en voulut; & quand, a force de doubler

doubler le jeu, il eut laiſſé Verglan s'acquitter juſqu'à une ſomme raiſonnable; Si vous le trouvez bon, dit-il, nous nous en tiendrons-là: je crois pouvoir gagner honnêtement ce que j'étois réſolu à perdre. Tant de modération & de ſageſſe excita dans l'aſſemblée un murmure d'applaudiſſement. Le ſeul Verglan y parut inſenſible, & dit, en ſe levant, d'un air de dédain: Ce n'étoit pas la peine de jouer ſi long-temps.

Emilie ne dormit pas de la nuit, tant ſon âme étoit agitée de ce qu'elle venoit de voir & d'entendre. Quelle différence, diſoit-elle! Et par quel caprice faut-il que je ſoupire d'être éclairée? La ſéduction ne devroit-elle pas ceſſer dès qu'on s'apperçoit que l'on eſt ſéduite? J'admire l'un & j'aime l'autre. Quelle eſt cette méſintelligence entre le cœur & la raiſon, qui fait que l'on chérit encore ce que l'on ceſſe d'eſtimer?

Le matin, ſelon ſon uſage, elle parut au lever de ſa mère. Je te trouve changée, lui dit Madame du Troëne. — Oui, ma mère, je le ſuis beaucoup. — Eſt-ce que tu n'a pas bien dormi? — Fort peu, dit-elle avec un ſoupir. — Il faut cependant tâcher d'être jolie; car je te mène ce ſoir aux Thuileries, où tout Paris doit s'aſſembler. Je me plaignois que le plus beau jardin de l'Univers fût abandonné: je ſuis bien aiſe qu'on y revienne.

Verglan

Verglan ne manqua pas de s'y rendre, & Madame du Troëne le retint auprès d'elle. Le coup d'œil de cette promenade avoit l'air d'un enchantement. Mille beautés, dans tout l'éclat d'une parure éblouiſſante, étoient aſſiſes autour de ce baſſin, dont la ſculpture a décoré l'enceinte. L'allée ſuperbe que ce baſſin couronne étoit remplie de ces jeunes nymphes, qui par leurs charmes & leurs talens attirent les deſirs ſur leurs pas. Verglan les connoiſſoit toutes, & leur ſourioit en les ſuivant des yeux. Celle-ci, diſoit-il, c'eſt Fatmé. Rien n'eſt plus tendre, plus ſenſible. Elle vit comme un Ange avec Cléon: il lui a donné vingt mille écus en ſix mois; ils s'aiment comme deux tourterelles. Celle-là eſt la célèbre Corine: ſa maiſon eſt le temple du luxe; ſes ſoupers ſont les plus brïllans de Paris: elle en fait les honneurs avec des graces qui nous enchantent. Voïez-vous cette blonde ſi modeſte, & dont les regards ſe promènent languiſſamment de tous côtés? Elle a trois Amans, dont chacun ſe flatte d'être le ſeul heureux. C'eſt un plaiſir de la voir au milieu de ſes adorateurs, leur diſtribuer des faveurs légères, & leur perſuader tour-à-tour qu'elle ſe joue de leurs rivaux. C'eſt un modèle de coquetterie, & perſonne ne trompe ſon monde avec tant d'adreſſe & de légèreté. Elle ira loin ſur ma parole, & je le lui ai déjà prédit. Vous êtes donc dans ſa confidence, demanda Madame du Troëne? —Oh oui: ce n'eſt pas avec moi qu'elles diſſimulent; elles me connoiſſent, elles ſavent bien qu'on ne m'en impoſe pas. Et vous, Belzors, dit Madame du Troëne au ſage

& vertueux jeune homme qui venoit de les aborder, êtes-vous initié à ces miſtères?—Non Madame: je veux croire que tout cela eſt fort amuſant; mais le charme en fait le danger. Madame du Troëne obſerva que les honnêtes femmes recevoient d'un air froid & réſervé le ſalut riant & familier de Verglan, tandis qu'elles répondoient avec l'air de l'eſtime & de l'amitié au ſalut reſpectueux de Belzors. Elle plaiſanta Verglan ſur cette diſtinction, afin d'en faire appercevoir Emilie. Il eſt vrai, dit-il, Madame, qu'on me tient rigueur en public; mais, tête-à-tête, on m'en dédommage.

De retour chez elle avec eux, elle reçut la viſite d'Eléonore, jeune veuve d'une rare beauté. Eléonore parla du malheur qu'elle avoit eu de perdre un époux eſtimable; elle en parla, dis-je, avec tant de ſenſibilité, de candeur & de grace, que Madame du Troëne, Emilie & Belzors l'écoutoient les larmes aux yeux. Pour une femme jeune & belle, dit Verglan d'un ton badin, un mari eſt une perte légère & facile à réparer. Non pas pour moi, Monſieur, dit la tendre & modeſte Eléonore; un mari qui honoroit une femme de mon âge de ſon eſtime & de ſa confiance, & dont la tendreſſe délicate n'eut jamais ni les craintes de la jalouſie, ni les négligences de l'habitude, n'eſt pas de ceux qu'on remplace aiſément. Il étoit ſans doute d'une jolie figure, demanda Verglan? —Non, Monſieur, mais ſon âme étoit belle. Une belle âme, reprit Verglan d'un air dédaigneux, une belle âme!

âme! Etoit-il jeune au moins? — Point du tout: il étoit dans l'âge où l'on eſt ſenſé, quand on a dequoi l'être. — Mais s'il n'étoit ni jeune, ni joli, je ne vois pas de quoi vous déſoler. La confiance, l'eſtime, les procédés honnêtes vont tous ſeuls avec une femme aimable; rien de tout cela ne peut vous manquer. Croïez moi, Madame, le point eſſentiel eſt de vous aſſortir du côté de l'âge & de la figure, d'unir les graces avec les amours, en un mot d'épouſer un joli homme, ou de garder votre liberté. Vos conſeils ſont les plus galans du monde, dit Eléonore en s'en allant, mais par malheur ils ſont déplacés. Voilà une belle prude! dit Verglan dès qu'elle fut ſortie. La pruderie, Monſieur, reprit Madame du Troëne, eſt une copie exagérée de la ſageſſe & de la raiſon; & je ne vois rien dans Eléonore que de ſimple & de naturel. Pour moi, dit Belzors, je la trouve auſſi reſpectable qu'elle eſt belle. Reſpecte, mon ami, reſpecte, reprit Verglan avec vivacité: qui t'en empêche? Elle ſeule peut le trouver mauvais. Savez-vous, interrompit Madame du Troëne, qui pourroit conſoler Eléonore? c'eſt un homme comme Belzors; & ſi j'étois l'amie qu'il conſulteroit pour un choix, je l'engagerois à penſer à elle. Vous m'honorez beaucoup, Madame, dit Belzors en rougiſſant; mais Eléonore mérite un cœur libre, & par malheur le mien ne l'eſt pas. A ces mots, il ſortit accablé du congé qu'il avoit cru recevoir. Car enfin, diſoit-il, m'inviter elle-même à rechercher

Eléonore, n'eſt-ce pas m'avertir de renoncer à Emilie? Ah que mon cœur lui eſt peu connu! Verglan, qui l'entendit de même, eut l'air de plaindre ſon rival. Il en parla comme du plus honnête-homme du monde. C'eſt dommage qu'il ſoit ſi triſte, diſoit-il du ton de la pitié; voilà ce qu'ils gagnent avec leur vertu, ils ennuient & on les renvoie. Madame du Troëne, ſans s'expliquer, l'aſſura qu'elle n'avoit prétendu rien dire de déſobligeant à l'un des hommes qu'elle honoroit le plus. Cependent Emilie avoit les yeux baiſſés, & ſa rougeur laiſſoit voir l'agitation de ſon âme. Verglan ne douta point que ce trouble ne fût un mouvement de joie; il ſe retira triomphant, & le lendemain il lui écrivit un billet conçû en ces mots. „Vous avez dû me trouver „bien romaneſque, belle Emilie, de n'avoir fait ſi long-„temps parler que mes yeux! Ne m'accuſez pas d'une „injuſte défiance; j'ai lu dans votre cœur, & ſi je „n'avois eu à conſulter que lui, j'étois bien sûr de ſa „réponſe. Mais vous dépendez d'une mère, & les mères „ont des caprices. Heureuſement la vôtre vous aime, „ſa tendreſſe a éclairé ſon choix. Le renvoi de Belzors „m'annonce qu'elle s'eſt décidée; mais votre aveu doit „précéder le ſien: je l'attens avec l'impatience du plus „tendre & du plus violent amour". Emilie ouvrit ce billet ſans ſavoir d'où il lui venoit: elle en fut offenſée autant que ſurpriſe, & n'héſita point à le communiquer à ſa mère. Je vous ſais bon gré, lui dit Madame du

du Troëne, de cette marque d'amitié; mais je vous dois à mon tour confidence pour confidence. Belzors m'a écrit; liſez ſa lettre. Emilie obéit & lut: „ Madame, „ j'honore la vertu, j'admire la beauté, je rends juſtice „ à Eléonore; mais le ciel n'a-t-il favoriſé qu'elle? Et „ après avoir adoré dans votre image ce qu'il a fait de „ plus touchant, me croïez-vous en état de ſuivre le „ conſeil qne vous m'avez donné? Je ne vous dirai pas „ combien il eſt cruel: mon reſpect étouffe mes plaintes. „ Si je n'ai pas le nom de votre fils, j'en ai du moins „ les ſentimens, & ce caractère eſt ineffaçable."

Emilie ne put achever ſans la plus vîve émotion. Sa mère fit ſemblant de pas s'en appercevoir, & lui dit: Oh-çà ma fille, c'eſt à moi de répondre à ces deux rivaux; mais c'eſt à toi de dicter mes réponſes.—A moi ma mère!—A qui donc? Eſt-ce moi qu'ils demandent en mariage? Eſt-ce mon cœur que je dois conſulter?—Ah! Madame, votre volonté n'eſt-elle pas la mienne? N'avez-vous pas le droit de diſpoſer de moi?—Tout cela, mon enfant, eſt le mieux du monde; mais comme il y va de ton bonheur, il eſt juſte que tu en décides. Ces jeunes gens ſont bien nés tous les deux; l'état, la fortune ſont à-peu-près les mêmes; vois lequel remplit le mieux l'idée que tu te fais d'un bon mari: gardons celui-là, & congédions l'autre. Emilie, pénétrée, baiſoit les mains de ſa mère, & les arroſoit de ſes larmes.

Mettez le comble à vos bontés, lui disoit-elle, en m'éclairant sur mon choix: plus il est important, plus j'ai besoin que vos conseils le déterminent. L'époux que ma mère m'aura choisi me sera cher: mon cœur ose vous en répondre.—Non, ma fille, on n'aime pas ainsi par devoir, & tu sais mieux que moi-même ce qui est digne de te rendre heureuse. Si tu ne l'es pas, je te consolerai: je veux bien partager tes peines, mais je ne veux pas les causer. Allons; je mets la main à la plume, je vais écrire; tu n'as qu'à dicter. Qu'on s'imagine le trouble, la confusion, l'attendrissement d'Emilie. Tremblante auprès de cette tendre mère, une main sur ses yeux & l'autre sur son cœur, elle essaïoit envain d'obéir; sa voix expiroit sur ses lèvres. Hé-bien, disoit la bonne mère, auquel des deux allons-nous répondre? finis; ou je vais m'impatienter. A Verglan, dit Emilie d'une voix foible & chancelante.—A Verglan, soit; que lui dirai-je?

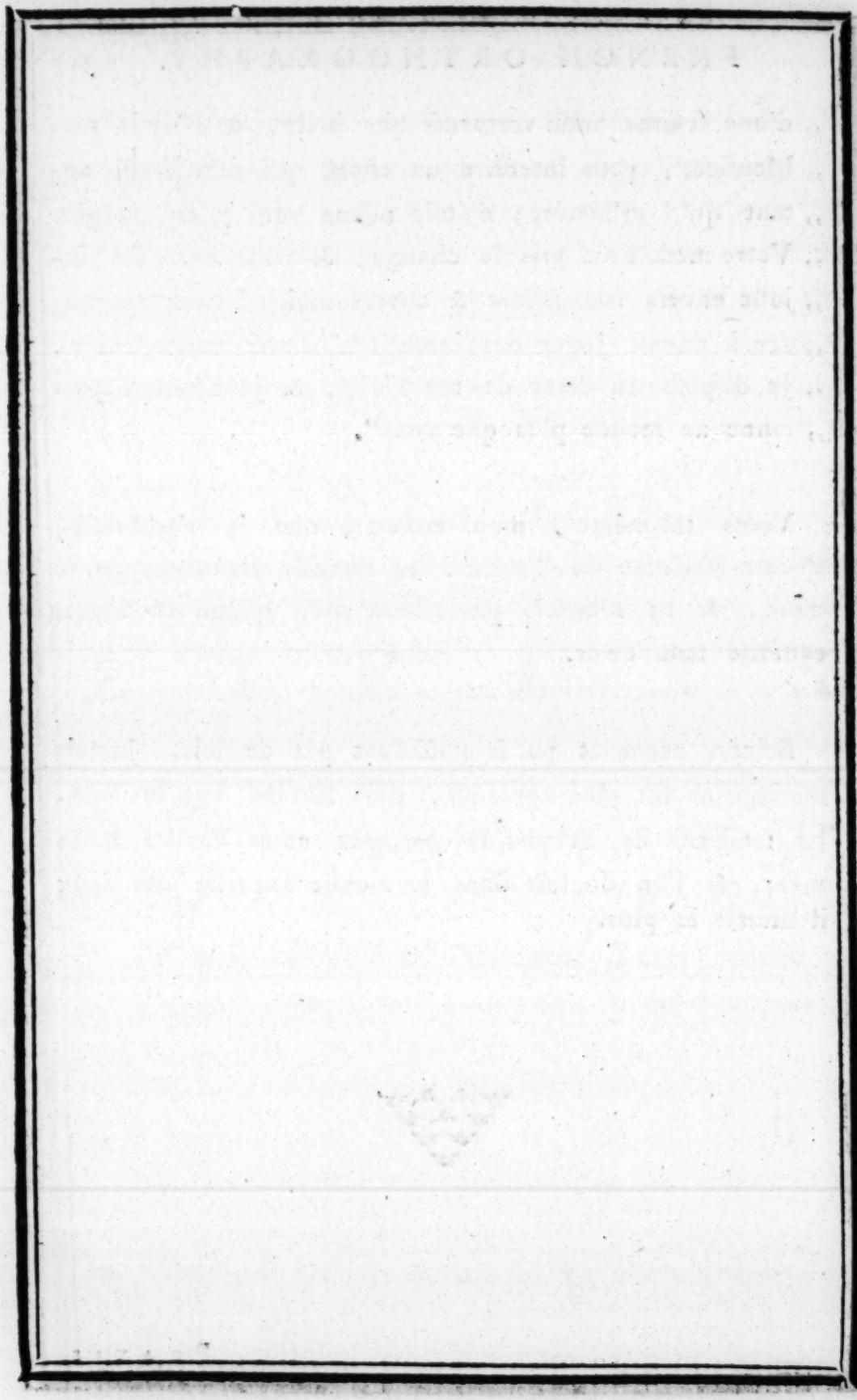
„ Il n'est pas possible, Monsieur, qu'un homme qui „ se doit comme vous à la société, y renonce pour vi- „ vre au sein de sa famille. Mon Emilie n'a pas de „ quoi vous dédommager des sacrifices qu'elle exigeroit. „ Continuez d'embellir le monde, c'est pour lui que vous „ êtes fait". — Est-ce-là tout? — Oui ma mère. — Et à Belzors, que lui dirons-nous? Emilie continua de dicter avec un peu plus de confiance. „ Vous trouver digne

„ d'une

„ d'une femme auſſi vertueuſe que belle, ce n'étoit pas, „ Monſieur, vous interdire un choix qui m'intéreſſe au- „ tant qu'il m'honore; c'étoit même vous y encourager. „ Votre modeſtie a pris le change, & vous avez été in- „ juſte envers vous-même & envers moi. Venez appren- „ dre à mieux juger des intentions d'une bonne mère. „ Je diſpoſe du cœur de ma fille, & je n'eſtime per- „ ſonne au monde plus que vous".

Viens toi-même, mon enfant, que je t'embraſſe, s'écria Madame du Troëne: tu remplis les vœux de ta mère, & tu n'aurois pas mieux dit, quand tu aurois conſulté mon cœur.

Belzors accourut ne ſe poſſédant pas de joie. Jamais mariage ne fut plus applaudi, plus fortuné que le leur. La tendreſſe de Belzors ſe partagea entre Emilie & ſa mère, & l'on doutoit dans le monde laquelle des deux il aimoit le plus.



PRAXIS.

BRITISH MUSEUM

A PRAXIS

FOR THE

ANALYSING of WORDS and SYLLABLES

BY

TERMINATIVES, CHARACTERISTICKS and FIGURATIVES,

Conformably to the new SYSTEM and true GENIUS of the FRENCH LANGUAGE.

SECTION VIII.

Of the FOURTH LECTURE.

LA	*C.* a, *F.* l.
BONNE	*T.* *d*-n-*f*, *C.* o, *F.* b.
MERE.	*T.* r-*f*; *C.* è, *F.* m.
LE	*C.* e, *F.* l.
ſoin	*C.* i-n, *F.* S-O.
d'une	*T.* n-*f*, *C.* u, *F.* d'.
mère	*T.* r-*f*, *C.* è, *F.* m.
pour	*T.* r, *C.* o-u, *F.* p.
ſes	*T.* s, *C.* e, *F.* ſ.
enfans	*T.* s, *C.* a-n, *F.* f, *C.* e-n.
eſt	*T.* ſt, *C.* e.
de	*C.* e, *F.* d.
tous	*T.* s, *C.* o-u, *F.* t.
les	*T.* s, *C.* e, *F.* l.
devoirs	*T.* r-s, *C.* i, *F.* V-O, *C.* e, *F.* d.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
ſaintement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* t, *C.* a-i-n, *F.* ſ.
obſervé	*C.* é, *F.* v, *T.* r, *C.* e, *F.* ſ, *T.* b, *C.* o.
dans	*T.* s, *C.* a-n, *F.* d.
la	*C.* a, *F.* l.
nature.	*T.* r-*f*, *C.* u, *F.* t, *C.* a, *F.* n.
Ce	*C.* e, *F.* c.
ſentiment	*T.* t, *C.* e-n, *F.* m, *C.* i, *F.* t, *C.* e-n, *F.* ſ.
univerſel	*T.* l, *C.* e, *F.* ſ, *T.* r, *C.* e, *F.* v, *C.* i, *F.* n, *C.* u.
domine	*T.* n-*f*, *C.* i, *F.* m, *C.* o, *F.* d.

toutes	*T.* t-*f*,-*by*-e-*p*.-*by*-s; *C.* o-u, *F.* t.
les	*T.* s, *C.* e, *F.* l.
paſſions;	*T.* s, *C.* o-n, *F.* S-I, *T.* ſ, *C.* a, *F.* p.
il	*T.* l, *C.* i.
l'emporte	*T.* r-t-*f*, *C.* o, *F.* p, *C.* e-m, *F.* l'.
même	*T.* m-*f*, *C.* ê, *F.* m.
ſur	*T.* r, *C.* u, *F.* ſ.
l'amour	*T.* r, *C.* o-u, *F.* m, *C.* a, *F.* l'.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
vie.	*C.* i-*f*, *F.* v.
Il	*T.* l, *C.* i.
rend	*T.* d, *C.* e-n, *F.* r.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
féroce	*T.* c-*f*, *C.* o, *F.* r, *C.* é, *F.* f.
des	*T.* s, *C.* e, *F.* d.
animaux	*T.* x, *C.* a-u, *F.* m, *C.* i, *F.* n, *C.* a.
ſenſible	*T.* b-l-*f*, *C.* i, *F.* ſ, *C.* e-n, *F.* ſ.
&	*C.* e-t.
doux,	*T.* x, *C.* o-u, *F.* d.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p l.
pareſſeux	*T.* x, *C.* e-u, *F.* ſ, *T.* ſ, *C.* e, *F.* r, *C.* a, *F.* p.
infatigable,	*T.* b-l-*f*, *C.* a, *F.* g, *C.* i, *F.* t, *C.* a, *F.* f, *C.* i-n.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
timide	*T.* d-*f*, *C.* i, *F.* m, *C.* i, *F.* t.
courageux	*T.* v, *C.* e-u, *F.* g, *C.* a, *F.* r, *C.* o-u, *F.* c.
à	*C.* à.
l'excès:	*T.* s, *C.* è, *F.* c, *T.* x, *C.* e, *F.* l'.
aucun	*C.* u-n, *F.* c, *C.* a-u.
d'eux	*T.* x, *C.* e-u, *F.* d.
ne	*C.* e, *F.* n.
perd	*T.* r-d, *C.* e, *F.* p.
de	*C.* e, *F.* d.
vue	*C.* u-*f*, *F.* v.
ſes	*T.* s, *C.* e, *F.* f.
petits,	*T.* t-s, *C.* i, *F.* t, *C.* e, *F.* p.
qu'au	*C.* a-u, *F.* q-u'.
moment	*T.* t, *C.* e-n, F. m, *C.* o, *F.* m.
qu'il	*T.* l, *C.* i, *F.* q-u'.
leur	*T.* r, *C.* e-u, *F.* l.
eſt	*T.* ſt, *C.* e.
inutile.	*T.* l-*f*, *C.* i, *F.* t, *C.* u, *F.* n, *C.* i.
On	*C.* o-n.
ne	*C.* e, *F.* n.
voit	*T.* t, *C.* i, *F.* V-O.
que	*C.* e, *F.* q-u'.
parmi	*C.* i, *F.* m, *T.* r, *C.* a, *F.* p.
les	*T.* s, *C.* e, *F.* l.
hommes	*T.* d-m-*f*,-*by*-e-*p*.-*by*-s, *C.* o, *F.* h.
les	*T.* s, *C.* e, *F.* l.
exemples	*T.* p-l-*f*,-*by*-e-p.-*by*-s, *C.* e-m, *T.* x, *C.* e.
odieux	*T.* x, *C.* e-u, *C.u D.* i, *F.* d, *C.* o.

d'un	*C.* u-n, *F.* d'.
abandon	*C.* o-n, *F.* d, *C.* a-n, *F.* b, *C.* a.
prématuré.	*C.* é, *F.* r, *C.* u, *F.* t, *C.* a, *F.* m, *C.* é, *F.* p-r.
C'eſt	*T.* ſt, *C.* e, *F.* c'.
ſur-tout	*T.* t, *C.* o-u, *F.* t, *T.* r, *C.* u, *F.* ſ.
au	*C.* a-u.
milieu	*C.* e-u, *F.* L-I, *C.* i, *F.* m.
d'un	*C.* u-n, *F.* d'.
monde	*T.* d-*f*, *C.* o-n, *F.* m.
où	*C.* o-ù.
le	*C.* e, *F.* l.
vice	*T.* c-*f*, *C.* i, *F.* v.
ingénieux	*T.* x, *C.* e-u, *C.-D.* i, *F.* n, *C.* e, *F.* g, *C.* i-n.
à	*C.* à.
ſe	*C.* e, *F.* ſ.
déguiſer,	*T.* r, *C.* e, *F.* ſ, *C.* i, *F.* g-u, *C.* e, *F.* d.
prend	*T.* d, *C.* e-n, *F.* p-r.
mille	*T.* *d*-l-*f*, *C.* i, *F.* m.
formes	*T.* r-m-*f*,-*by*-e-*p*.-*by*-s, *C.* o, *F.* f.
ſéduiſantes;	*T.* t-*f*,-*by*-e-*p*.-*by*-s, *C.* a-n, *F.* ſ, *C.* i, *F.* D-U, *C.* é, *F.* ſ.
c'eſt-là	*C.* à, *F.* l, *T.* ſt, *C.* e, *F.* c'.
que	*C.* e, *F.* q-u.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
heureux	*T.* x, *C.* e-u, *F.* r, *C.* e-u, *F.* h.
naturel	*T.* l, *C.* e, *F.* r, *C.* u, *F.* t, *C.* a, *F.* n.
demande	*T.* d-*f*, *C.* a-n, *F.* m, *C.* e, *F.* d.
à	*C.* à.
être	*T.* t-r-*f*, *C.* è.
éclairé	*C.* é, *F.* r, *C.* a-i, *F.* c-l, *C.* é.
ſans-ceſſe.	*T.* *d*.-ſ-*f*, *C.* e, *F.* c, *T.* s, *C.* a-n, *F.* ſ.
Plus	*T.* s, *C.* u, *F.* p-l.
il	*T.* l, *C.* i.
y	*C.* y.
a	*C.* a.
d'écueils,	*T.* l.-*l*.-*p*. *C.* e, *F.* c-u, *C.* é, *F.* d'.
&	*C.* e-t.
plus	*T.* s, *C.* u, *F.* p-l.
ils	*T.* l-s, *C.* i.
ſont	*T.* t, *C.* o-n, *F.* ſ.
cachés,	*T.* s, *C.* é, *F.* c-h, *C.* a, *F.* c.
plus	*T.* s, *C.* u, *F.* p-l.
la	*C.* a, *F.* l.
barque	*T.* r-q-u-*f*, *C.* a, *F.* b.
fragile	*T.* l-*f*, *C.* i, *F.* g, *C.* a, *F.* f-r.
de	*C.* e, *F.* d.
l'innocence	*T.* c-*f*, *C.* e-n, *F.* c, *C.* o, *F.* n, *T.* n, *C.* i, *F.* l'.
&	*C.* e-t.
du	*C.* u, *F.* d.
bonheur	*T.* r, *C.* e-u, *F.* h, *T.* n, *C.* o, *F.* b.
a	*C.* a.
beſoin	*C.* i-n, *F.* S-O, *C.* e, *F.* b.

d'un	C. u-n, F. d'.
ſage	T. g-f, C. a, F. f.
pilote.	T. t-f, C. o, F. l, C. i, F. p.
Quel	T. l, C. è, F. q-u.
eût	T. t, C. e-û.
été,	C. é, F. t, C. é.
par	T. r, C. a, F. p.
exemple,	T. p-l-f, C. e-m, T. x, C. e.
le	C. e, F. l.
ſort	T. r-t, C. o, F. f.
de	C. e, F. d.
Mademoiſelle	T. d-l-f, C. e, F. f, C. i, F. M-O, C. e, F. d, C. a, F. m.
du	C. u, F. d.
Troëne,	T. n-f, C. ë, C.-D. o, F. t-r.
ſi	C. i. F. f.
le	C. e, F. l.
Ciel	T. l. C. e, F. C-I.
n'eût	T. t, C. e-û, F. n'.
fait	T. t, C. a-i, F. f.
exprès	T. s, C. è, F. p-r, T. x, C. e.
pour	T. r, C. o-u, F. p.
elle	T. d-l-f, C. e.
une	T. n-f, C. u.
mère	T. r-f, C. è, F. m.
comme	T. d-m-f, C. o, F. c.
il	T. l, C. i.
y	C. y.
en	C. e-n.
a	C. a.
peu!	C. e-u, F. p.
Cette	T. d-t-f, C. e, F. c.
veuve	T. v-f, C. e-u, F. v.
reſpectable	T. b-l-f, C. a, F. t, T. c, C. e, F. p, T. f, C. e, F. r.
avoit	T. t, C. o-i, F. v, C. a.
conſacré	C. é, F. c-r, C. a, F. f, C. o-n, F. c.
à	C. à.
l'éducation	C. o-n, F. T-I, C. a, F. c, C. u, F. d, C. é, F. l'.
de	C. e, F. d.
ſa	C. a, F. f.
fille	T. d-l-f, C. ï, F. f.
unique	T. q-u-f, C. i, F. n, C. u.
les	T. s, C. e, F. l.
plus	T. s, C. u, F. p-l.
belles	T. d-l-f,-by-e-p.-by-s, C. e, F. b.
années	C. é-f,-by-e-p.-by-s, F. n, T. n, C. a.
de	C. e, F. d.
ſa	C. a, F. f.
vie.	C. i-f, F. v.
Voici	C. i, F. c, C. i, F. V-O.
quel	T. l, C. e, F. q-u.
avoit	T. t, C. o-i, F. v, C. a.
été	C. é, F. t, C. é.
ſon	C. o-n, F. f.
calcul	T. l, C. u, F. c, T. l, C. a, F. c.
dès	T. s, C. è, F. d.
l'age	T. g-f, C. a, l.
de	C. e, d.
vingt-cinq	T. q, C. i-n, F. c, T. g-t, C. i-n, F. v.
ans.	T. s. C. a-n.
J'ai	C. a-i, F. j'.

perdu

perdu *C.* u, *F.* d, *T.* r, *C.* e, *F.* p.
mon *C.* o-n, *F.* m.
époux, *T.* x, *C.* o-u, *F.* p, *C.* é.
diſoit- *T.* t, *C.* o-i, *F.* ſ, *C.* i, *F.* d.
elle; *T.* *d*-l-*f*, *C.* e.
je *C.* e, *F.* j.
n'ai *C.* a-i, *F.* n.'
plus *T.* s, *C.* u, *F.* p-l.
que *C.* e, *F.* q-u.
ma *C.* a, *F.* m.
fïlle *T.* *d*-l-*f*, *C.* ï, *F.* f.
& *C.* e-t.
moi; *C.* i, *F.* M-O.
vivrai-je *T.* j-*f*, *C.* a-i, *F.* v-r, *C.* i, *F.* v.
pour *T.* r, *C.* o-u, *F.* p.
moi? *C.* i, *F.* M-O.
vivrai-je *T.* j-*f*, *C.* a-i, *F.* v-r, *C.* i, *F.* v.
pour *T.* r, *C.* o-u, *F.* p.
elle? *T.* *d*-l-*f*, *C.* e.
Le *C.* e, *F.* l.
monde *T.* d-*f*, *C.* o-n, *F.* m.
me *C.* e, *F.* m.
ſourit, *T.* t, *C.* i, *F.* r, *C.* o-u, *F.* ſ.
& *C.* e-t.
me *C.* e, *F.* m.
plaît *T.* t, *C.* a-î, *F.* p-l.
encore; *T.* r-*f*, *C.* o, *F.* c, *C.* e-n.
mais *T.* s, *C.* a-i, *F.* m.
ſi *C.* i, *F.* ſ.
je *C.* e, *F.* j.
m'y *C.* y, *F.* m'.

livre, *T.* v-r-*f*, *C.* i, *F.* l.
j'abandonne *T.* *d*-n-*f*, *C.* o, *F.* d, *C.* a-n, *F.* b, *C.* a, *F.* j'.
ma *C.* a, *F.* m.
fïlle, *T.* *d*-l-*f*, *C.* ï, *F.* f.
& *C.* e-t.
je *C.* e, *F.* j.
hazarde *T.* r-d-*f*, *C.* a, *F.* z, *C.* a, *F.* h.
ſon *C.* o-n, *F.* ſ.
bonheur *T.* r, *C.* e-u, *F.* h, *T.* n, *C.* o, *F.* b.
& *C.* e-t.
le *C.* e, *F.* l.
mien. *C.* e-n, *F.* M-I.
Suppoſons *T.* s, *C.* o-n, *F.* ſ, *C.* o, *F.* p, *T.* p, *C.* u, *F.* ſ.
qu'une *T.* n-*f*, *C.* u, *F.* q-u'.
vie *C.* i-*f*, *F.* v.
tumultueuſe *T.* ſ-*f*, *C.* e-u, *C.*-*D.* u, *F.* t, *T.* l, *C.* u, *F.* m, *C.* u, *F.* t.
& *C.* e-t.
diſſipée *C.* é-*f*, *F.* p, *C.* i, *F.* ſ, *T.* ſ, *C.* i, *F.* d.
ait *T.* t, *C.* a-i.
tous *T.* s, *C.* o-u, *F.* t.
les *T.* s, *C.* e, *F.* l.
charmes *T.* r-m-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* c-h.
qu'on *C.* o-n, *F.* q-u'.
lui *C.* i, *F.* L-U.
attribue, *C.* u-*f*, *F.* b, *C.* i, *F.* t-r, *T.* t, *C.* a.
combien *C.* e-n, *F.* B-I, *C.* o-m, *F.* c.

de

de	*C.* e, *F.* d.
tems	*T.* s, *C.* e-m, *F.* t.
puis-je	*T.* s-j-*f*, *C.* i, *F.* P-U.
les	*T.* s, *C.* e, *F.* l.
gouter?	*T.* r, *C.* e, *F.* t, *C.* o-u, *F.* g.
De	*C.* e, *F.* d.
mes	*T.* s, *C.* e, *F.* m.
années	*C.* é-*f*,-*by*-e-*p*,-*by*-s, *F.* n, *T.* n, *C.* a.
qui	*C.* i, *F.* q-u.
s'écoulent,	*T.* l-*f*,-*by*-e-*p*.-*by*-n-t, *C.* o-u, *F.* c, *C.* é, *F.* s'.
combien	*C.* e-n, *F.* B-I, *C.* o-m, *F.* c.
peu	*C.* e-u, *F.* p.
en	*C.* e-n.
ai-je	*T.* j-*f*, *C.* a-i.
à	*C.* à.
paſſer	*T.* r, *C.* e, *F.* ſ, *T.* ſ, *C.* a, *F.* p.
dans	*T.* s, *C.* a-n, *F.* d.
le	*C.* e, *F.* l.
monde?	*T.* d-*f*, *C.* o-n, *F.* m.
combien	*C.* e-n, *F.* B-I, *C.* o-m, *F.* c.
dans	*T.* s, *C.* a-n, *F.* d.
la	*C.* a, *F.* l.
ſolitude	*T.* d-*f*, *C.* u, *F.* t, *C.* i, *F.* l, *C.* o, *F.* ſ.
&	*C.* e-t.
dans	*T.* s, *C.* a-n, *F.* d.
le	*C.* e, *F.* l.
ſein	*C.* e-i-n, *F.* ſ.
de	*C.* e, *F.* d.
mon	*C.* o-n, *F.* m.
enfant?	*T.* t, *C.* a-n, *F.* f, *C.* e-n.
Ce	*C.* e, *F.* c.
monde	*T.* d-*f*, *C.* o-n, *F.* m.
qui	*C.* i, *F.* q-u.
m'appelle	*T.* *d*-l-*f*, *C.* e, *F.* p, *T.* p, *C.* a, *F.* m'.
aujourd'hui	*C.* i, *F.* D'-h-U, *T.* r, *C.* o-u, *F.* j, *C.* a-u.
me	*C.* e, *F.* m.
renverra	*C.* a, *F.* r, *T.* r, *C.* e, *F.* v, *C.* e-n, *F.* r.
bientôt	*T.* t, *C.* ô, *F.* t, *C.* e-n, *F.* B-I.
ſans	*T.* s, *C.* a-n, *F.* f.
pitié;	*C.* é, *F.* T-I, *C.* i, *F.* p.
&	*C.* e-t.
ſi	*C.* i, *F.* f.
ma	*C.* a, *F.* m.
fille	*T.* *d*-l-*f*, *C.* ï, *F.* f.
s'eſt	*T.* ſt, *C.* e, *F.* s'.
oubliée	*C.* é-*f*, *C.*-*D.* i, *F.* b-l, *C.* o-u.
à	*C.* à.
mon	*C.* o-n, *F.* m.
exemple,	*T.* p-l-*f*, *C.* e-m, *T.* x, *C.* e.
ſi	*C.* i, *F.* f.
elle	*T.* *d*-l-*f*, *C.* e.
eſt	*T.* ſt, *C.* e.
malheureuſe	*T.* f-*f*, *C.* e-u, *F.* r, *C.* e-u, *F.* h, *T.* l, *C.* a, *F.* m.
par	*T.* r, *C.* a, *F.* p.
ma	*C.* a, *F.* m.
négligence,	*T.* c-*f*, *C.* e-n, *F.* g, *C.* i, *F.* g-l, *C.* é, *F.* n.

quelle	*T.* *d*-l-*f*, *C.* e, *F.* q-u.
ſera	*C.* a, *F.* r, *C.* e, *F.* ſ.
ma	*C.* a, *F.* m.
conſolation?	*C.* o-n, *F.* T-I, *C.* a, *F.* l. *C.* o, *F*, ſ, *C.* o-n, *F.* c.
Embelliſſons	*T.* s, *C.* o-n, *F.* ſ, *T.* ſ, *C.* i, *F.* l, *T.* l, *C.* e, *F.* b, *C.* e-m.
de	*C.* e, *F.* d.
bonne	*T.* *d*-n-*f*, *C.* o, *F.* b.
heure	*T.* r-*f*, *C.* e-u, *F.* h.
ma	*C.* a, *F.* m.
retraite:	*T.* t-*f*, *C.* a-i, *F.* t-r, *C.* e, *F.* r.
rendons-la	*C.* a, *F.* l, *T.* s, *C.* o-n, *F.* d, *C.* e-n, *F.* r.
douce	*T.* c-*f*, *C.* o-u, *F.* d.
autant	*T.* t, *C.* a-n, *F.* t, *C.* a-u.
qu'honorable,	*T.* b-l-*f*, *C.* a, *F.* r, *C.* o, *F.* n, *C.* o, *F.* q-u'-h.
&	*C.* e-t.
ſacrifions	*T.* s, *C.* o-n, *C.*-*D.* i, *F.* f, *C.* i, *F.* c-r, *C.* a, *F.* ſ.
à	*C.* à.
ma	*C.* a, *F.* m.
fille,	*T.* *d*-l-*f*, *C.* ï, *F.* f.
qui	*C.* i, *F.* q-u.
eſt	*T.* ſt, *C.* e.
tout	*T.* t, *C.* o-u, *F.* t.
pour	*T.* r, *C.* o-u, *F.* p.
moi,	*C.* i, *F.* M-O.
cette	*T.* *d*-t-*f*, *C.* e, *F.* c.
multitude	*T.* d-*f*, *C.* u, *F.* t, *C.* i, *F.* t, *T.* l, *C.* u, *F.* m.
étrangère,	*T.* r-*f*, *C.* è, *F.* g, *C.* a-n, *F.* t-r, *C.* é.
à	*C.* à.
qui	*C.* i, *F.* q-u.
dans	*T.* s, *C.* a-n, *F.* d.
peu	*C.* e-u, *F.* p.
je	*C.* e, *F.* j.
ne	*C.* e, *F.* n.
ſerai	*C.* a-i, *F.* r, *C.* e, *F.* ſ.
plus	*T.* s, *C.* u, *F.* p-l.
rien.	*C.* e-n, *F.* R-I.
Dès-lors	*T.* r-s, *C.* o, *F.* l, *T.* s, *C.* è, *F.* d.
cette	*T.* *d*-t-*f*, *C.* e, *F.* c.
mère	*T.* r-*f*, *C.* è, *F.* m.
ſi	*C.* i, *F.* ſ.
ſage	*T.* g-*f*, *C.* a, *F.* ſ.
fut	*T.* t, *C.* u, *F.* f.
l'amie	*C.* i-*f*, *F.* m, *C.* a, *F.* l'.
&	*C.* e-t.
la	*C.* a, *F.* l.
compagne	*T.* g-n-*f*, *C.* a, *F.* p, *C.* o-m, *F.* c.
de	*C.* e, *F.* d.
ſa	*C.* a, *F.* ſ.
fille.	*T.* *d*-l-*f*, *C.* ï, *F.* f.
Mais	*T.* s, *C.* a-i, *F.* m.
obtenir	*T.* r, *C.* i, *F.* n, *C.* e, *F.* t, *T.* b, *C.* o.
ſa	*C.* a, *F.* ſ.
confiance	*T.* c-*f*, *C.* a-n, *C.*-*D.* i, *F.* f, *C.* o-n, *F.* c.
n'étoit	*T.* t, *C.* o-i, *F.* t, *C.* é, *F.* n'.
pas	*T.* s, *C.* a, *F.* p.
l'ouvrage	*T.* g-*f*, *C.* a, *F.* v-r, *C.* o-u, *F.* l'.
d'un	*C.* u-n, *F.* d'.

jour.	*T.* r, *C.* o-u, *F.* j.
Emilie,	*C.* l-*f*, *F.* l, *C.* l, *F.* m, *C.* é.
(c'étoit	*T.* t, *C.* o-l, *F.* t, *C.* é, *F.* c'.
le	*C.* e, *F.* l.
nom	*C.* o-m, *F.* n.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
jeune	*T.* n-*f*, *C.* e-u, *F.* j.
perſonne)	*T.* *d*-n-*f*, *C.* o, *F.* ſ, *T.* r, *C.* e, *F.* p.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
reçû	*C.* û, *F.* ç, *C.* e, *F.* r.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
Nature	*T.* r-*f*, *C.* u, *F.* t, *C.* a, *F.* n.
une	*T.* n-*f*, *C.* u.
âme	*T.* m-*f*, *C.* â.
ſuſceptible	*T.* b-l-*f*, *C.* i, *F.* t, *T.* p, *C.* e, *F.* c, *T.* ſ, *C.* u, *F.* ſ.
de	*T.* s, *C.* e, *F.* d.
plus	*T.* s, *C.* u, *F.* p-l.
vîves	*T.* v-*f*, *by*-e-*p*.-*by*-s, *C.* î, *F.* v.
impreſſions;	*T.* s, *C.* o-n, *C.*-*D.* i, *F.* ſ, *T.* ſ, *C.* e, *F.* p-r, *C.* i-m.
&	*C.* e-t.
ſa	*C.* a, *F.* ſ.
mère	*T.* r-*f*, *C.* è, *F.* m.
qui	*C.* i, *F.* q-u'
l'étudioit	*T.* t, *C.* o-i, *C.*-*D.* i, *F.* d, *C.* u, *F.* t, *C.* é, *F.* l'.
ſans	*T.* s, *C.* a-n, *F.* ſ.
ceſſe,	*T.* *d*-ſ-*f*, *C.* e, *F.* c.
éprouvoit	*T.* t, *C.* o-i, *F.* v, *C.* o-u, *F.* p-r, *C.* é.
une	*T.* n-*f*, *C.* u.
joie	*C.* l-*f*, *F.* J-O.
inquiète	*T.* t-*f*, *C.* è, *C.*-*D.* l, *F.* q-u, *C.* i-n.
en	*C.* e-n.
s'appercevant	*T.* t. *C.* a-n, *F.* v, *C.* e, *F.* c, *T.* r, *C.* e, *F.* p, *T.* p, *C.* a, *F.* s'.
de	*C.* e, *F.* d.
cette	*T.* *d*-t-*f*, *C.* e, *F.* c.
ſenſibilité	*C.* é, *F.* t, *C.* i, *F.* l, *C.* i, *F.* b, *C.* i, *F.* ſ, *C.* e-n, *F.* ſ.
qui	*C.* i, *F.* q-u.
fait	*T.* t, *C.* a-i, *F.* f.
tant	*T.* t, *C.* a-n. *F.* t.
de	*C.* e, *F.* d.
mal	*T.* l, *C.* a, *F.* m.
&	*C.* e-t.
tant	*T.* t, *C.* a-n, *F.* t.
de	*C.* e, *F.* d.
bien,	*C.* e-n, *F.* B-I.
Heureux,	*T.* x, *C.* e-u, *F.* r, *C.* e-u, *F.* h.
diſoit-	*T.* t, *C.* o-i, *F.* ſ, *C.* i, *F.* d.
elle	*T.* *d*-l-*f*, *C.* e.
quelquefois,	*T.* s, *C.* i, *F.* F-O, *C.* e, *F.* q-u, *T.* l, *C.* e, *F.* q-u.
heureux	*T.* x, *C.* e-u, *F.* r, *C.* e-u, *F.* h.
l'époux	*T.* x, *C.* o-u, *F.* p, *C.* é, *F.* l'.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.

aimera,

aimera,	*C.* a, *F.* r, *C.* e, *F.* m, *C.* a-i.
s'il	*T.* l, *C.* i, *F.* s'
eſt	*T.* ſt, *C.* e.
digne	*T.* g-n-*f*, *C.* i, *F.* d.
de	*C.* e, *F.* d.
ſa	*C.* a, *F.* ſ.
tendreſſe;	*T.* *d*-ſ-*f*, *C.* e, *F.* d-r, *C.* e-n, *F.* t.
ſi	*C.* i, *F.* ſ.
par	*T.* r, *C.* a, *F.* p.
l'eſtime	*T.* m-*f*, *C.* i, *F.* t, *T.* ſ, *C.* e, *F.* l'.
&	*C.* e-t.
l'amitié	*C.* é, *F.* T-I, *C.* i, *F.* m, *C.* a, *F.* l'.
il	*T.* l, *C.* i.
ſait	*T.* t, *C.* a-i, *F.* ſ.
lui	*C.* i, *F.* L-U.
rendre	*T.* d-r-*f*, *C.* e-n, *F.* r.
précieux	*T.* x, *C.* e-u, *C.*-*D.* i, *F.* c, *C.* é, *F.* p-r.
les	*T.* s, *C.* e, *F.* l.
ſoins	*T.* s, *C.* i-n, *F.* S-O.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.
prendra	*C.* a, *F.* d-r, *C.* e-n, *F.* p-r.
pour	*T.* r, *C.* o-u, *F.* p.
lui	*C.* i, *F.* L-U.
plaire!	*T.* r-*f*, *C.* a-i, *F.* p-l.
Mais	*T.* s, *C.* a-i, *F.* m.
malheur	*T.* r, *C.* e-u, *F.* h, *T.* l, *C.* a, *F.* m.
à	*C.* à.
lui	*C.* i, *F.* L-U.
s'il	*T.* l, *C.* i, *F.* s'.
l'humilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* u, *F.* l'h.
&	*C.* e-t.
la	*C.* a, *F.* l.
rebute!	*T.* t-*f*, *C.* u, *F.* b, *C.* e, *F.* r.
ſa	*C.* a, *F.* ſ.
délicateſſe	*T.* *d*-ſ-*f*, *C.* e, *F.* t, *C.* a, *F.* c, *C.* i, *F.* l, *C.* é, *F.* d.
bleſſée	*C.* é-*f*, *F.* ſ, *T.* ſ. *C.* e, *F.* b-l.
ſera	*C.* a, *F.* r, *C.* e, *F.* ſ.
leur	*T.* r, *C.* e-u, *F.* l.
ſupplice	*T.* c-*f*, *C.* i, *F.* p-l, *T.* p, *C.* u, *F.* ſ.
à	*C.* a.
tous	*T.* s, *C.* o-u, *F.* t.
deux.	*T.* x, *C.* e-u, *F.* d.
Je	*C.* e, *F.* j.
vois	*T.* s, *C.* i, *F.* V-O.
que	*C.* e, *F.* q-u.
s'il	*T.* l, *C.* i, *F.* s'.
m'échappe	*T.* *d*-p-*f*, *C.* a, *F.* c-h, *C.* é, *F.* m'.
à	*C.* à.
moi-	*C.* i, *F.* M-O.
même	*T.* m-*f*, *C.* ê, *F.* m.
un	*C.* u-n.
reproche,	*T.* c-h-*f*, *C.* o, *F.* p-r, *C.* e, *F.* r.
une	*T.* n-*f*, *C.* u.
plainte	*T.* t-*f*, *C.* a-i-n, *F.* p-l.
légère	*T.* r-*f*, *C.* è, *F.* g, *C.* é, *F.* l.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-ú'.
n'ait	*T.* t, *C.* a-i, *F.* n'.
pas	*T.* s, *C.* a, *F.* p.
méritée,	*C.* é-*f*, *F.* t, *C.* i, *F.* r, *C.* é, *F.* m.

des	*T.* s, *C.* e, *F.* d.
larmes	*T.* r-m-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* l.
amères	*T.* r-*f*,-*by*-e-*p*.-*by*-s, *C.* è, *F.* m, *C.* a.
coulent	*T.* l-*f*,-*by*-e-*p*.-*by*-n-t, *C.* o-u, *F.* c.
de	*C.* e, *F.* d.
ſes	*T.* s, *C.* e, *F.* ſ.
yeux;	*T.* x, *C.* e-u, *F.* y.
ſon	*C.* o-n, *F.* ſ.
cœur	*T.* r, *C.* e-u, *F.* c-o.
flétri	*C.* i, *F.* t-r, *C.* é, *F.* fl.
ſe	*C.* e, *F.* ſ.
décourage.	*T.* g-*f*, *C.* a, *F.* r, *C.* o-u, *F.* c, *C.* é, *F.* d.
Rien	*C.* e-n, *F.* R-I.
n'eſt	*T.* ſt, *C.* e, *F.* n'.
plus	*T.* s, *C.* u, *F.* p-l.
facile	*T.* l-*f*, *C.* i, *F.* c, *C.* a, *F.* f.
à	*C.* à.
conduire	*T.* r-*f*, *C.* i, *F.* D-U, *C.* o-n, *F.* c.
ni	*C.* i, *F.* n.
plus	*T.* s, *C.* u, *F.* pl.
facile	*T.* l-*f*, *C.* i, *F.* c, *C.* a, *F.* f.
à	*C.* à.
effaroucher.	*T.* r, *C.* e, *F.* c-h, *C.* o-u, *F.* r, *C.* a, *F.* f, *T.* f, *C.* e.
Quelque	*T.* l-q-u-*f*, *C.* e, *F.* q-u.
modeſte	*T.* ſt-*f*, *C.* e, *F.* d, *C.* o, *F.* m.
que	*C.* e, *F.* q-u.
fût	*T.* t, *C.* û, *F.* f.
la	*C.* a, *F.* l.
vie	*C.* i-*f*, *F.* v.
de	*C.* e, *F.* d.
Madame	*T.* m-*f*, *C.* a, *F.* d, *C.* a, F. m.
du	*C.* u, *F.* d.
Troëne,	*T.* n-*f*, *C.* ë, *C.*-*D.* o, *F.* t-r.
elle	*T.* *d*-l-*f*, *C.* e.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
conforme	*T.* r-m-*f*, *C.* o, *F.* f, *C.* o-n, *F.* c.
à	*C.* à.
ſon	*C.* o-n, *F.* ſ.
état	*T.* t, *C.* a, *F.* t, *C.* é.
&	*C.* e-t.
relative	*T.* v-*f*, *C.* i, *F.* t, *C.* a, *F.* l, *C.* e, *F.* r.
au	*C.* a-u.
deſſein	*C.* e-i-n, *F.* ſ, *T.* ſ, *C.* e, *F.* d.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
de	*C.* e, *F.* d.
s'éclairer	*T.* r, *C.* e, *F.* r, *C.* a-i, *F.* c-l, *C.* é, *F.* s'.
à-loiſir	*T.* r, *C.* i, *F.* ſ, *C.* i, *F.* L-O, *C.* à.
ſur	*T.* r, *C.* u, *F.* ſ.
le	*C.* e, *F.* l.
choix	*T.* x, *C.* i, *F.* C-H-O.
d'un	*C.* u-n, *F.* d'.
époux	*T.* x, *C.* o-u, *F.* p, *C.* é.
digne	*T.* g-n-*f*, *C.* i, *F.* d.
d'Emilie.	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é, *F.* d'.
Une	*T.* n-*f*, *C.* u.

foule	*T.* l-*f*, *C.* o-u, *F.* f.
d'aſpirans,	*T.* s, *C.* a-n, *F.* r, *C.* i, *F.* p, *T.* ſ, *C.* a, *F.* d'.
épris	*T.* s, *C.* i, *F.* p-r, *C.* é.
des	*T.* s, *C.* e, *F.* d.
charmes	*T.* r-m-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* c-h.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
fille,	*T.* *d*-l-*f*, *C.* ï, *F.* f.
faiſoient,	*C.* o-i-*f*,-*by*-e-*p*-*by*-n-t, *F.* ſ, *C.* a-i, *F.* f.
ſelon	*C.* o-n, *F.* l, *C.* e, *F.* ſ.
l'uſage,	*T.* g-*f*, *C.* a, *F.* ſ, *C.* u, *F.* l'.
une	*T.* n-*f*, *C.* u.
cour	*T.* r, *C.* o-u, *F.* c.
aſſidue	*C.* u-*f*, *F.* d, *C.* i, *F.* ſ, *T.* ſ, *C.* a.
à	*C.* à.
la	*C.* a, *F.* l.
mère.	*T.* r-*f*, *C.* è, *F.* m.
De	*C.* e, *F.* d.
ce	*C.* e, *F.* c.
nombre	*T.* b-r-*f*, *C.* o-m, *F.* n.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
le	*C.* e, *F.* l.
Marquis	*T.* s, *C.* i, *F.* q-u, *T.* r, *C.* a, *F.* m.
de	*C.* e, *F.* d.
Verglan,	*C.* a-n, *F.* g-l, *T.* r, *C.* e, *F.* v.
qui	*C.* i, *F.* q-u.
pour	*T.* r, *C.* o-u, *F.* p.
ſon	*C.* o-n, *F.* ſ.
malheur	*T.* r, *C.* e-u, *F.* h, *T.* l, *C.* a, *F.* m.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
doué	*C.* é, *C.*-*D.* o-u, *F.* d.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
jolie	*C.* i-*f*, *F.* l, *C.* o, *F.* j.
figure.	*T.* r-*f*, *C.* u, *F.* g, *C.* i, *F.* f.
Son	*C.* o-n, *F.* ſ.
miroir	*T.* r, *C.* i, *F.* R-O, *C.* i, *F.* m.
&	*C.* e-t.
les	*T.* s, *C.* e, *F.* l.
femmes	*T.* *d*-m-*f*, *by*-e-*p*.-*by*-s, *C.* e, *F.* f.
le	*C.* e, *F.* l.
lui	*C.* i, *F.* L-U.
avoient	*C.* o-i-*f*,-*by*-e-*p*.-*by*-nt, *F.* v, *C.* a.
dit	*T.* t, *C.* i, *F.* d.
tant	*T.* t, *C.* a-n, *F.* t.
de	*C.* e, *F.* d.
fois,	*T.* s, *C.* i, *F.* F-O.
qu'il	*T.* l, *C.* i, *F.* q-u'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
bien	*C.* e-n, *F.* B-I.
fallu	*C.* u, *F.* l, *T.* l, *C.* a, *F.* f.
le	*C.* e, *F.* l.
croire.	*T.* r-*f*, *C.* i, *F.* C-R-O.
Il	*T.* l, *C.* i.
s'écoutoit	*T.* t, *C.* o-i, *F.* t, *C.* o-u, *F.* c, *C.* é, *F.* s'.
avec	*T.* c, *C.* e, *F.* v, *C.* a.
complaiſance	*T.* c-*f*, *C.* a-n, *F.* ſ, *C.* a-i, *F.* p-l, *C.* o-m, *F.* c.

ſe	*C.* e, *F.* ſ.
voïoit	*T.* t, *C.* o-i, *F.* . . . . (*ſee Notes.*)
avec	*T.* c, *C.* e, *F.* v, *C.* a,
volupté,	*C.* é, *F.* t, *T.* p, *C.* u, *F.* l, *C.* o, *F.* v.
ſe	*C.* é, *F.* ſ.
ſourioit	*T.* t, *C.* o-i, *C.-D.* i, *F.* r, *C.* o-u, *F.* ſ.
à	*C.* à.
lui-	*C.* i, *F.* L-U.
même,	*T.* m-*f*, *C.* è, *F.* m.
&	*C.* e-t.
ne	*C.* e, *F.* n.
ceſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* e, *F.* c.
de	*C.* e, *F.* d.
s'applaudir.	*T.* r, *C.* i, *F.* d, *C.* a-u, *F.* p-l, *T.* p, *C.* a, *F.* s'.
Il	*T.* l, *C.* i.
n'y	*C.* y, *F.* n'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
rien	*C.* e-n, *F.* R-I.
à-dire	*T.* r-*f*, *C.* i, *F.* d, *C.* à.
ſur	*T.* r, *C.* u, *F.* ſ.
ſa	*C.* a, *F.* ſ.
politeſſe;	*T.* *d*-ſ-*f*, *C.* e, *F.* t, *C.* i, *F.* l, *C.* o, *F.* p.
mais	*T.* s, *C.* a-i, *F.* m.
elle	*T.* *d*-l-*f*, *C.* e.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* ë.
ſi	*C.* i, *F.* ſ.
froide	*T.* d-*f*, *C.* i, *F.* F-R-O.
&	*C.* e-t.
ſi	*C.* i, *F.* ſ.
légère	*T.* r-*f*, *C.* è, *F.* g, *C.* é, *F.* l.
en	*C.* e-n.
comparaiſon	*C.* o-n, *F.* ſ, *C.* a-i, *F.* r, *C.* a, *F.* p, *C.* o-m, *F.* c.
des	*T.* s, *C.* e, *F.* d.
attentions	*T.* s, *C.* o-n, *C.-D.* i, *F.* t, *C.* e-n, *F.* t, *T.* t, *C.* a.
dont	*T.* t, *C.* o-n, *F.* d.
il	*T.* l, *C.* i.
s'honoroit,	*T.* t, *C.* o-i, *F.* r, *C.* o, *F.* n, *C.* o, *F.* s'h.
qu'on	*C.* o-n, *F.* q-u'.
voïoit	*T.* t, *C.* o-i, *F.* . . . . (*ſee Notes.*)
clairement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* r, *C.* a-i, *F.* c-l.
qu'il	*T.* l, *C.* i, *F.* q-u'.
occupoit	*T.* t, *C.* o-i, *F.* p, *C.* u, *F.* c, *T.* c, *C.* o.
la	*C.* a, *F.* l.
première	*T.* r-*f*, *C.* è, *F.* M-I, *C.* e, *F.* p-r.
place	*T.* c-*f*, *C.* a, *F.* p-l.
dans	*T.* s, *C.* a-n, *F.* d.
ſon	*C.* o-n, *F.* ſ.
eſtime.	*T.* m-*f*, *C.* i, *F.* t, *T.* ſ, *C.* e.
Il	*T.* l, *C.* i.
auroit	*T.* t, *C.* o-i, *F.* r, *C.* a-u.
eu	*C.* e-u.
ſans	*T.* s, *C.* a-n, *F.* ſ.
y	*C.* y.
penſer	*T.* r, *C.* e, *F.* ſ, *C.* e-n, *F.* p.

toutes	*T.* t-*f*,-*by*-e-*p*.-*by*-s, *C.* o-u, *F.* t.
les	*T.* s, *C.* e, *F.* l.
graces	*T.* c-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* g-r.
naturelles;	*T.* *d*-l-*f*,-*by*-e-*p*.-*by*-s, *C.* e, *F.* r, *C.* u, *F.* t, *C.* a, *F.* n.
il	*T.* l, *C.* i.
les	*T.* s, *C.* e, *F.* l.
gâtoit	*T.* t, *C.* o-i, *F.* t, *C.* â, *F.* g.
en	*C.* e-n.
les	*T.* s, *C.* e, *F.* l.
affectant.	*T.* t, *C.* a-n, *F.* t, *T.* c, *C.* e, *F.* f, *T.* f, *C.* a.
Du	*C.* u, *F.* d.
côté	*C.* e, *F.* t, *C.* ô, *F.* c.
de	*C.* e, *F.* d.
l'eſprit,	*T.* t, *C.* i, *F.* p-r, *T.* f, *C.* e, *F.* l',
il	*T.* l, *C.* i.
ne	*C.* e, *F.* n.
lui	*C.* i, *F.* L-U.
manquoit	*T.* t, *C.* o-i, *F.* q-u, *C.* a-n, *F.* m.
que	*C.* e, *F.* q-u.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
juſteſſe,	*T.* *d*-l-*f*, *C.* e, *F.* t, *T.* l, *C.* u, *F.* j.
ou	*C.* o-u.
plûtôt	*T.* t, *C.* ô, *F.* t, *C.* û, *F.* p-l.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
réflexion.	*C.* o-n, *C.*-*D.* i, *T.* x, *C.* e, *F.* fl, *C.* é, *F.* r.
Perſonne	*T.* *d*-n-*f*, *C.* o, *F.* ſ, *T.* r, *C.* e, *F.* p.
n'eût	*T.* t, *C.* e-û, *F.* n'.
parlé	*C.* é, *F.* l, *T.* r, *C.* a, *F.* p.
mieux	*T.* x, *C.* e-u, *F.* M-I.
que	*C.* e, *F.* q-u.
lui,	*C.* i, *F.* L-U.
s'il	*T.* l, *C.* i, *F.* s'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
ſu	*C.* u, *F.* ſ.
ce	*C.* e, *F.* c.
qu'il	*T.* l, *C.* i, *F.* qu'.
alloit	*T.* t, *C.* o-i, *F.* l, *T.* l, *C.* a.
dire.	*T.* r-*f*, *C.* i, *F.* d.
Mais	*T.* s, *C.* a-i, *F.* m.
ſon	*C.* o-n, *F.* ſ.
premier	*T.* r, *C.* e, *F.* M-I, *C.* e, *F.* p-r.
ſoin	*C.* i-n, *F.* S-O.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
d'avoir	*T.* r, *C.* i, *F.* V-O, *C.* a, *F.* d'.
un	*C.* u-n.
avis	*T.* s, *C.* i, *F.* v, *C.* a.
qui	*C.* i, *F.* q-u.
ne	*C.* e, *F.* n.
fût	*T.* t, *C.* û, *F.* f.
pas	*T.* s, *C.* a, *F.* p.
celui	*C.* i, *F.* L-U, *C.* e, *F.* c.
d'un	*C.* u-n, *F.* d'.
autre.	*T.* t-r-*f*, *C.* a-u.
Qu'il	*T.* l, *C.* i, *F.* q-u'.
eût	*T.* t, *C.* e-û.
tort,	*T.* r-t, *C.* o, *F.* t.
ou	*C.* o-u.

qu'il	*T.* l, *C.* i, *F.* q-u'.
eût	*T.* t, *C.* e-û.
raiſon,	*C.* o-n, *F.* ſ, *C.* a-i, *F.* r.
cela	*C.* a, *F.* l, *C.* e, *F.* c.
lui	*C.* a, *F.* L-U.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
aſſez	*T.* z, *C.* e, *F.* ſ, *T.* ſ, *C.* a.
égal;	*T.* l, *C.* a, *F.* g, *C.* é.
il	*T.* l, *C.* i.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
sûr	*T.* r, *C.* û, *F.* s.
d'éblouir,	*T.* r, *C.* i, *C.-D.* o-u, *F.* b-l, *C.* é, *F.* d'.
de	*C.* e, *F.* d.
ſéduire,	*T.* r-*f*, *C.* i, *F.* D-U, *C.* é, *F.* ſ.
de	*C.* e, *F.* d.
perſuader	*T.* r, *C.* e, *F.* d, *C.* a, *C.-D.* u, *F.* ſ, *T.* r, *C.* e, *F.* p.
ce	*C.* e, *F.* c.
qu'il	*T.* l, *C.* i, *F.* q-u'.
vouloit.	*T.* t, *C.* o-i, *F.* l, *C.* o-u, *F.* v.
Il	*T.* l, *C.* i.
ſavoit	*T.* t, *C.* o-i, *F.* v, *C.* a, *F.* ſ.
par	*T.* r, *C.* a, *F.* p.
cœur	*T.* r, *C.* e-u, *F.* c-o.
tous	*T.* s, *C.* o-u, *F.* t.
ces	*T.* s, *C.* e, *F.* c.
petits	*T.* t-s, *C.* i, *F.* t, *C.* e, *F.* p.
propos	*T.* s, *C.* o, *F.* p, *C.* o, *F.* p-r.
de	*C.* e, *F.* d.
toilette,	*T.* *d*-t-*f*, *C.* e, *F.* l, *C.* i, *F.* T-O.
tous	*T.* s, *C.* o-u, *F.* t.
ces	*T.* s, *C.* e, *F.* c.
jolis	*T.* s, *C.* i, *F.* l, *C.* o, *F.* j.
mots	*T.* t-s, *C.* o, *F.* m.
qui	*C.* i, *F.* q-u.
ne	*C.* e, *F.* n.
diſent	*T.* ſ-*f*,-*by*-e-*p*.-*by*-n-t, *C.* i, *F.* d.
rien.	*C.* e-n, *F.* R-I.
Il	*T.* l, *C.* i.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
au	*C.* a-u.
fait	*T.* t, *C.* a-i, *F.* f.
de	*C.* e, *F.* d.
toutes	*T.* t-*f*,-*by*-e-*p*.-*by*-s, *C.* o-u, *F.* t.
les	*T.* s, *C.* e, *F.* l.
anecdotes	*T.* t-*f*,-*by*-e-*p*.-*by*-s, *C.* o, *F.* d, *T.* c, *C.* e, *F.* n, *C.* a.
galantes	*T.* t-*f*,-*by*-e-*p*.-*by*-s, *C.* a-n, *F.* l, *C.* a, *F.* g.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
Ville	*T.* *d*-l-*f*, *C.* i, *F.* v.
&	*C.* e-t.
de	*C.* e, *F.* d.
la	*C.* a, *F.* l.
Cour:	*T.* r, *C.* o-u, *F.* c.
quel	*T.* l, *C.* e, *F.* q-u.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
l'amant	*T.* t, *C.* a-n, *F.* m, *C.* a, *F.* l'.
de	*C.* e, *F.* d.

la	*C.* a, *F.* l.
veille,	*T.* l-*l-f*, *C.* e, *F.* v.
celui	*C.* i, *F.* L-U, *C.* e, *F.* c.
du	*C.* u, *F.* d.
jour,	*T.* r, *C.* o-u, *F.* j.
celui	*C.* i, *F.* L-U, *C.* e, *F.* c.
du	*C.* u, *F.* d.
lendemain,	*C.* a-i-n, *F.* m, *C.* e, *F.* d, *C.* e-n, *F.* l.
&	*C.* e-t.
combien	*C.* e-n, *F.* B-I, *C.* o-m, *F.* c.
de	*C.* e, *F.* d.
fois	*T.* s, *C.* i, *F.* F-O.
dans	*T.* s, *C.* a-n, *F.* d.
l'année	*C.* é-*f*, *F.* n, *T.* n, *C.* a, *F.* l'.
telle	*T.* *d*-l-*f*, *C.* e, *F.* t.
&	*C.* e-t.
telle	*T.* *d*-l-*f*, *C.* e, *F.* t.
en	*C.* e-n.
avoient	*C.* o-i-*f*,-*by*-e-*p*-*by*-n-t, *F.* v, *C.* a.
changé.	*C.* é, *F.* g, *C.* a-n, *F.* c-h.
Il	*T.* l, *C.* i.
connoiſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* o-i, *F.* n, *T.* n, *C.* o, *F.* c.
même	*T.* m-*f*, *C.* ê, *F.* m.
quelqu'un	*C.* u-n, *F.* q-u', *T.* l, *C.* e, *F.* q-u.
qui	*C.* i, *F.* q-u.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
refuſé	*C.* é, *F.* ſ, *C.* u, *F.* f, *C.* e, *F.* r.
d'être	*T.* t-r-*f*, *C.* ê, *F.* d'.
ſur	*T.* r, *C.* u, *F.* ſ.
la	*C.* a, *F.* l.
liſte,	*T.* ſt-*f*, *C.* i, *F.* l.
&	*C.* e-t.
auroit	*T.* t, *C.* o-i, *F.* r, *C.* a-u.
ſupplanté	*C.* é, *F.* t, *C.* a-n, *F.* p-l, *T.* p, *C.* u, *F.* ſ.
tous	*T.* s, *C.* o-u, *F.* t.
ſes	*T.* s, *C.* e, *F.* ſ.
rivaux,	*T.* x, *C.* a-u, *F.* v, *C.* i, *F.* r.
s'il	*T.* l, *C.* i, *F.* s'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
voulu	*C.* u, *F.* l, *C.* o-u, *F.* v.
s'en	*C.* e-n, *F.* s'.
donner	*T.* r, *C.* e, *F.* n, *T.* n, *C.* o, *F.* d.
le	*C.* e, *F.* l.
ſoin.	*C.* i-n, *F.* S-O.
Ce	*C.* e, *F.* c.
jeune	*T.* n-*f*, *C.* e-u, *F.* j.
fat	*T.* t, *C.* a, *F.* f.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
le	*C.* e, *F.* l.
fils	*T.* l-s, *C.* i, *F.* f.
d'un	*C.* u-n, *F.* d'.
ancien	*C.* e-n, *F.* C-I, *C.* a-n.
ami	*C.* i, *F.* m, *C.* a.
de	*C.* e, *F.* d.
Monſieur	*T.* r, *C.* e-u, *F.* S-I, *C.* o-n, *F.* m.
du	*C.* u, *F.* d.
Troëne,	*T.* n-*f*, *C.* ë, *C.*-*D.* o, *F.* t-r.
&	*C.* e-t.

la	*C.* a, *F.* l.
veuve	*T.* v-*f*, *C.* e-u, *F.* v.
en	*C.* e-n.
parloit	*T.* t, *C.* o-i, *F.* l, *T.* r, *C.* a, *F.* p.
à	*C.* à.
ſa	*C.* a, *F.* ſ.
fille	*T.* *d*-l-*f*, *C.* ï, *F.* f.
avec	*T.* c, *C.* e, *F.* v, *C.* a.
une	*T.* n-*f*, *C.* u.
forte	*T.* r-t-*f*, *C.* o, *F.* ſ.
de	*C.* e, *F.* d.
pitié.	*C.* é, *F.* T-I, *C.* i, *F.* p.
C'eſt	*T.* ſt, *C.* e, *F.* c'.
domage,	*T.* g-*f*, *C.* a, *F.* m, *C.* o, *F.* d.
diſoit-	*T.* t, *C.* o-i, *F.* ſ, *C.* i, *F.* d.
elle,	*T.* *d*-l-*f*, *C.* e.
que	*C.* e, *F.* q-u.
l'on	*C.* o-n, *F.* l'.
gâte	*T.* t-*f*, *C.* â, *F.* g.
ce	*C.* e, *F.* c.
jeune	*T.* n-*f*, *C.* e-u, *F.* j.
homme ;	*T.* *d*-m-*f*, *C.* o, *F.* h.
il	*T.* l, *C.* i.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
bien	*C.* e-n, *F.* B-I.
né,	*C.* é, *F.* n.
il	*T.* l, *C.* i.
pouvoit	*T.* t, *C.* o-i, *F.* v, *C.* o-u, *F.* p.
réuſſir.	*T.* r, *C.* i, *F.* ſ, *T.* ſ, *C.* u, *C.-D.* é, *F.* r.
Il	*T.* l, *C.* i.
n'avoit	*T.* t, *C.* o-i, *F.* v, *C.* a, *F.* n'.
déjà	*C.* à, *F.* j, *C.* é, *F.* d.
que	*C.* e, *F.* q-u.
trop	*T.* p, *C.* o, *F.* t-r.
bien	*C.* e-n, *F.* B-I.
réuſſi	*C.* i, *F.* ſ, *T.* ſ, *C.* u, *C.-D.* é, *F.* r.
dans	*T.* s, *C.* a-n, *F.* d.
le	*C.* e, *F.* l.
cœur	*T.* r, *C.* e-u, *F.* c-o.
d'Emilie.	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é, *F.* d'.
Ce	*C.* e, *F.* c.
qui	*C.* i, *F.* q-u.
eſt	*T.* ſt, *C.* e.
ridicule	*T.* l-*f*, *C.* u, *F.* c, *C.* i, *F.* d, *C.* i, *F.* r.
aux	*T.* x, *C.* a-u.
yeux	*T.* x, *C.* e-u, *F.* y.
d'une	*T.* n-*f*, *C.* u, *F.* d'.
mère,	*T.* r-*f*, *C.* è, *F.* m.
ne	*C.* e, *F.* n.
l'eſt	*T.* ſt, *C.* e, *F.* l'.
pas	*T.* s, *C.* a, *F.* p.
toujours	*T.* r-s, *C.* o-u, *F.* j, *C.* o-u, *F.* t.
aux	*T.* x, *C.* a-u.
yeux	*T.* x, *C.* e-u, *F.* y.
de	*C.* e, *F.* d.
ſa	*C.* a, *F.* ſ.
fille.	*T.* *d*-l-*f*, *C.* ï, *F.* f.
La	*C.* a, *F.* l.
jeuneſſe	*T.* *d*-ſ-*f*, *C.* e, *F.* n, *C.* e-u, *F.* j.
eſt	*T.* ſt, *C.* e.
indulgente	*T.* t-*f*, *C.* e-n, *F.* g, *T.* l, *C.* u, *F.* d, *C.* i-n.
pour	*T.* r, *C.* o-u, *F.* p.
la	*C.* a, *F.* l.

jeuneſſe;

jeuneſſe;	*T.* *d*-ſ-*f*, *C.* e, *F.* n, *C.* e-u, *F.* j.
&	*C.* e-t
il	*T.* l, *C.* i.
y	*C.* y.
a	*C.* a.
de	*C.* e, *F.* d.
jolis	*T.* s, *C.* i, *F.* l, *C.* o, *F.* j.
défauts.	*T.* t-s, *C.* a-u, *F.* f, *C.* é, *F.* d.
Verglan	*C.* a-n, *F.* g-l, *T.* r, *C.* e, *F.* v.
de	*C.* e, *F.* d.
ſon	*C.* o-n, *F.* ſ.
côté	*C.* é, *F.* t, *C.* ô, *F.* c.
trouvoit	*T.* t, *C.* o-i, *F.* v, *C.* o-u, *F.* t-r.
Emilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é.
aſſez	*T.* z, *C.* e, *F.* ſ, *T.* ſ, *C.* a.
belle;	*T.* *d*-l-*f*, *C.* e, *F.* b.
ſeulement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* l, *C.* e-u, *F.* ſ.
un-peu	*C.* e-u, *F.* p, *C.* u-n.
trop	*T.* p, *C.* o, *F.* t-r.
ſimple;	*T.* p-l-*f*, *C.* i-m, *F.* f.
mais	*T.* s, *C.* a-i, *F.* m.
cela	*C.* a, *F.* l, *C.* e, *F.* c.
pouvoit	*T.* t, *C.* o-i, *F.* v, *C.* o-u, *F.* p.
ſe	*C.* e, *F.* ſ.
former.	*T.* r, *C.* e, *F.* m, *T.* r, *C.* o, *F.* f.
Il	*T.* l, *C.* i.
ne	*C.* e, *F.* n.
prenoit	*T.* t, *C.* o-i, *F.* n, *C.* e, *F.* p-r.
qu'un	*C.* u-n, *F.* q-u'.
ſoin	*C.* i-n, *F.* S-O.
très-	*T.* s, *C.* è, *F.* t-r.
léger	*T.* r, *C.* e, *F.* g, *C.* é, *F.* l.
de	*C.* e, *F.* d.
lui	*C.* i, *F.* L-U.
plaire;	*T.* r-*f*, *C.* a-i, *F.* p-l.
mais	*T.* s, *C.* a-i, *F.* m.
quand	*T.* d, *C.* a-n, *F.* q-u.
la	*C.* a, *F.* l.
première	*T.* r-*f*, *C.* è, *F.* M-I, *C.* e, *F.* p-r.
impreſſion	*C.* o-n, *F.* S-I, *T.* ſ, *C.* e, *F.* p-r, *C.* i-m.
eſt	*T.* ſt, *C.* e.
faite,	*T.* t-*f*, *C.* a-i, *F.* f.
tout	*T.* t, *C.* o-u, *F.* t.
contribue	*C.* u-*f*, *F.* b, *C.* i, *F.* t-r, *C.* o-n, *F.* c.
à	*C.* à.
l'approfondir.	*T.* r, *C.* i, *F.* d, *C.* o-n, *F.* f, *C.* o, *F.* p-r, *T.* p, *C.* a, *F.* l'.
La	*C.* a, *F.* l.
diſſipation	*C.* o-n, *F.* T-I, *C.* a, *F.* p, *C.* i, *F.* ſ, *T.* ſ, *C.* i, *F.* d.
même	*T.* m-*f*, *C.* ê, *F.* m.
de	*C.* e, *F.* d.
ce	*C.* e, *F.* c.
jeune	*T.* n-*f*, *C.* e-u, *F.* j.
étourdi	*C.* i, *F.* d, *T.* r, *C.* o-u, *F.* t, *C.* é.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.

un	*C.* u-n.
nouvel	*T.* l, *C.* e, *F.* v, *C.* o-u, *F.* n.
attrait	*T.* t, *C.* a-i, *F.* t-r, *T.* t, *C.* a.
pour	*T.* r, *C.* o-u, *F.* p.
Emilie:	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é.
elle	*T.* *d*-l-*f*, *C.* e.
y	*C.* y.
voïoit	*T.* t, *C.* o-i, *F.* . . . . (*see Notes.*)
le	*C.* e, *F.* l.
danger	*T.* r, *C.* e, *F.* g, *C.* a-n, *F.* d.
de	*C.* e, *F.* d.
le	*C.* e, *F.* l.
perdre;	*T.* r-d-r-*f*, *C.* e, *F.* p.
&	*C.* e-t.
rien	*C.* e-n, *F.* R-I.
n'accélère,	*T.* r-*f*, *C.* è, *F.* l, *C.* é, *F.* c, *T.* e, *C.* a, *F.* n'.
comme	*T.* *d*-m-*f*, *C.* o, *F.* c.
la	*C.* a, *F.* l.
jalouſie,	*C.* i-*f*, *F.* ſ, *C.* o-u, *F.* l, *C.* a, *F.* j.
les	*T.* s, *C.* e, *F.* l.
progrès	*T.* s, *C.* è, *F.* g-r, *C.* o, *F.* p-r.
de	*C.* e, *F.* d.
l'amour	*T.* r, *C.* o-u, *F.* m, *C.* a, *F.* l'.
naiſſant.	*T.* t, *C.* a-n, *F.* ſ, *T.* ſ, *C.* a-i, *F.* n.
En	*C.* e-n.
rendant	*T.* t, *C.* a-n, *F.* d, *C.* e-n, *F.* r.
compte	*T.* p-t-*f*, *C.* o-m, *F.* c.
de	*C.* e, *F.* d.
ſa	*C.* a, *F.* ſ.
vie	*C.* i-*f*, *F.* v.
à	*C.* à.
Madame	*T.* m-*f*, *C.* a, *F.* d, *C.* a, *F.* m.
du	*C.* u, *F.* d.
Troëne,	*T.* n-*f*, *C.* ë, *C.*-*D.* o, *F.* t-r.
Verglan	*C.* a-n, *F.* g-l, *T.* r, *C.* e, *F.* v.
ſe	*C.* e, *F.* ſ.
donnoit,	*T.* t, *C.* o-i, *F.* n, *T.* n, *C.* o, *F.* d.
comme	*T.* *d*-m-*f*, *C.* o, *F.* c.
de	*C.* e, *F.* d.
raiſon,	*C.* o-n, *F.* ſ, *C.* a-i, *F.* r.
pour	*T.* r, *C.* o-u, *F.* p.
l'homme	*T.* *d*-m-*f*, *C.* o, *F.* l'h.
du	*C.* u, *F.* d.
monde	*T.* d-*f*, *C.* o-n, *F.* m.
le	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
deſiré.	*C.* é, *F.* r, *C.* i, *F.* ſ, *C.* e, *F.* d.
Madame	*T.* m-*f*, *C.* a, *F.* d, *C.* a, *F.* m.
du	*C.* u, *F.* d.
Troëne	*T.* n-*f*, *C.* ë, *C.*-*D.* o, *F.* t-r.
lui	*C.* i, *F.* L-U.
donnoit	*T.* t, *C.* o-i, *F.* n, *T.* n, *C.* o, *F.* d.
avec	*T.* c, *C.* e, *F.* v, *C.* a.

ménagement

ménagement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* g, *C.* a, *F.* n, *C.* é, *F.* m.
quelques	*T.* l-q-u-*f*-*by*-e-*p*-*by*-s, *C.* e, *F.* q-u.
leçons	*T.* s, *C.* o-n, *F.* ç, *C.* e, *F.* l.
de	*C.* e, *F.* d.
modeſtie,	*C.* i-*f*, *F.* t, *T.* ſ, *C.* e, *F.* d, *C.* o, *F.* m.
mais	*T.* s, *C.* a-i, *F.* m.
il	*T.* l, *C.* i.
proteſtoit	*T.* t, *C.* o-i, *F.* t, *T.* ſ, *C.* e, *F.* t, *C.* o, *F.* p-r.
que	*C.* e, *F.* q-u.
perſonne	*T.* *d*-n-*f*, *C.* o, *F.* ſ, *T.* r, *C.* e, *F.* p.
n'étoit	*T.* t, *C.* o-i, *F.* t, *C.* é, *F.* n'.
moins	*T.* s, *C.* i-n, *F.* M-O.
avantageux	*T.* x, *C.* e-u, *F.* g, *C.* a, *F.* t, *C.* a-n, *F.* v, *C.* a.
que	*C.* e, *F.* q-u.
lui,	*C.* i, *F.* L-U.
qu'il	*T.* l, *C.* i, *F.* q-u'.
ſavoit	*T.* t, *C.* o-i, *F.* v, *C.* a, *F.* ſ.
à	*C.* à.
merveille	*T.* l-*l*-*f*, *C.* e, *F.* v, *T.* r, *C.* e, *F.* m.
que	*C.* e, *F.* q-u.
ce	*C.* e, *F.* c.
n'étoit	*T.* t, *C.* o-i, *F.* t, *C.* é, *F.* n'.
pas	*T.* s, *C.* a, *F.* p.
pour	*T.* r, *C.* o-u, *F.* p.
lui	*C.* i, *F.* L-U.
qu'on	*C.* o-n, *F.* q-u'.
le	*C.* e, *F.* l.
recherchoit,	*T.* t, *C.* o-i, *F.* c-h, *T.* r, *C.* e, *F.* c-h, *C.* e, *F.* r.
que	*C.* e, *F.* q-u.
ſa	*C.* a, *F.* ſ.
n iſſance	*T.* c-*f*, *C.* a-n, *F.* ſ, *T.* ſ, *C.* a-i, *F.* n.
y	*C.* y.
faiſoit	*T.* t, *C.* o-i, *F.* ſ, *C.* a-i, *F.* f.
beaucoup,	*T.* p, *C.* o-u, *F.* c, *C.* a-u, *F.* b-e.
&	*C.* e-t.
qu'il	*T.* l, *C.* i, *F.* q-u'.
devoit	*T.* t, *C.* o-i, *F.* v, *C.* e, *F.* d.
le	*C.* e, *F.* l.
reſte	*T.* ſt-*f*, *C.* e, *F.* r.
à	*C.* à.
ſon	*C.* o-n, *F.* ſ.
eſprit	*T.* t, *C.* i, *F.* p-r, *T.* ſ, *C.* e.
&	*C.* e-t.
à	*C.* à.
ſa	*C.* a, *F.* ſ.
figure,	*T.* r-*f*, *C.* u, *F.* g, *C.* i, *F.* f.
qualités	*T.* s, *C.* é, *F.* t, *C.* i, *F.* l, *C.* a, *F.* q-u.
qu'il	*T.* l, *C.* i, *F.* q-u'.
ne	*C.* e, *F.* n.
s'étoit	*T.* t, *C.* o-i, *F.* t, *C.* é, *F.* s'.
pas	*T.* s, *C.* a, *F.* p.

données,	*C.* ê-*f*,-*by*-e-*p*.-*by*-s, *F.* n, *T.* n, *C.* o, *F.* d.
&	*C.* e-t.
dont	*T.* t, *C.* o-n, *F.* d.
il	*T.* l, *C.* i.
n'avoit	*T.* t, *C.* o-i, *F.* v, *C.* a, *F.* n'.
garde	*T.* r-d-*f*, *C.* a, *F.* g.
de	*C.* e, *F.* d.
ſe	*C.* e, *F.* ſ.
prévaloir.	*T.* r, *C.* i, *F.* L-O, *C.* a, *F.* v, *C.* é, *F.* p-r.
Plus	*T.* s, *C.* u, *F.* p-l.
Emilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
de	*C.* e, *F.* d.
plaiſir	*T.* r, *C.* i, *F.* ſ, *C.* a-i, *F.* p-l.
à	*C.* à.
le	*C.* e, *F.* l.
voir	*T.* r, *C.* i, *F.* V-O.
&	*C.* e-t.
à	*C.* à.
l'entendre,	*T.* d-r-*f*, *C.* e-n, *F.* t, *C.* e-n, *F.* l'.
plus	*T.* s, *C.* u, *F.* p-l.
elle	*T.* *d*-l-*f*, *C.* e.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
ſoin	*C.* i-n, *F.* S-O.
de	*C.* e, *F.* d.
diſſimuler.	*T.* r, *C.* e, *F.* l, *C.* u, *F.* m, *C.* i, *F.* ſ, *T.* ſ, *C.* i, *F.* d.
Un	*C.* u-n.
reproche	*T.* c-h-*f*, *C.* o, *F.* p-r, *C.* e, *F.* r.
de	*C.* e, *F.* d.
ſa	*C.* a, *F.* ſ.
mère	*T.* r-*f*, *C.* è, *F.* m.
eût	*T.* t, *C.* e-û.
fait	*T.* t, *C.* a-i, *F.* f.
à	*C.* à.
ſon	*C.* o-n, *F.* ſ.
âme	*T.* m-*f*, *C.* â.
une	*T.* n-*f*, *C.* u.
plaie	*C.* a-i-*f*, *F.* p-l.
profonde,	*T.* d-*f*, *C.* o-n, *F.* f, *C.* o, *F.* p-r.
&	*C.* e-t.
cette	*T.* *d*-t-*f*, *C.* e, *F.* c.
ſenſibilité	*C.* é, *F.* t, *C.* i, *F.* l, *C.* i, *F.* b, *C.* i, *F.* f, *C.* e-n, *F.* ſ.
délicate	*T.* t-*f*, *C.* a, *F.* c, *C.* i, *F.* l, *C.* é, *F.* d.
la	*C.* a, *F.* l.
rendoit	*T.* t, *C.* o-i, *F.* d, *C.* e-n, *F.* r.
craintîve	*T.* v-*f*, *C.* î, *F.* t, *C.* a-i-n, *F.* c-r.
à	*C.* à
l'excès.	*T.* s, *C.* è, *F.* c, *T.* x, *C.* e, *F.* l'.
Cependant	*T.* t, *C.* a-n, *F.* d, *C.* e-n, *F.* p, *C.* e, *F.* c.
les	*T.* s, *C.* e, *F.* l.
charmes	*T.* r-m-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* c-h.
d'Emilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é, *F.* d'.
dont	*T.* t, *C.* o-n, *F.* d.

Verglan	*C.* a-n, *F.* g-l, *T.* r, *C.* e, *F.* v.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
ſi	*C.* i, *F.* ſ.
foiblement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* b-l, *C.* o-i, *F.* f.
touché,	*C.* é, *F.* c-h, *C.* o-u, *F.* t.
avoient	*C.* o-i-*f.*-*by*-e-*p*-*by*-n-t, *F.* v, *C.* a.
inſpiré	*C.* é, *F.* r, *C.* i, *F.* p, *T.* ſ, *C.* i-n.
l'amour	*T.* r, *C.* o-u, *F.* m, *C.* a, *F.* l'.
le-	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
tendre	*T.* d-r-*f*, *C.* e-n, *F.* t.
au	*C.* a-u.
ſage	*T.* g-*f*, *C.* a, *F.* ſ.
&	*C.* e-t.
modeſte	*T.* ſt-*f*, *C.* e, *F.* d, *C.* o, *F.* m.
Belzors.	*T.* r-s, *C.* o, *F.* z, *T.* l, *C.* e, *F.* b.
Un	*C.* u-n.
eſprit	*T.* t, *C.* i, *F.* p-r, *T.* ſ, *C.* e.
juſte	*T.* ſt-*f*, *C.* u, *F.* j.
&	*C.* e-t.
un	*C.* u-n.
cœur	*T.* r, *C.* e-u, *F.* c-o.
droit	*T.* t, *C.* i, *F.* D-R-O.
formoient	*C.* o-i-*f*,-*by*-e-*p*-*by*-n-t, *F.* m, *T.* r, *C.* o, *F.* f.
la	*C.* a, *F.* l.
baſe	*T.* ſ-*f*, *C.* a, *F.* b.
de	*C.* e, *F.* d.
ſon	*C.* o-n, *F.* ſ.
caractère.	*T.* r-*f*, *C.* è, *F.* t, *T.* c, *C.* a, *F.* r, *C.* a, *F.* c.
Sa	*C.* a, *F.* ſ.
figure	*T.* r-*f*, *C.* u, *F.* g, *C.* i, *F.* f.
douce	*T.* c-*f*, *C.* o-u, *F.* d.
&	*C.* e-t.
ouverte	*T.* r-t-*f*, *C.* e, *F.* v, *C.* o-u.
s'ennobliſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* i, *F.* b-l, *C.* o, *F.* n, *C.* e-n, *F.* s'.
encore	*T.* r-*f*, *C.* o, *F.* c, *C.* e-n.
par	*T.* r, *C.* a, *F.* p.
la	*C.* a, *F.* l.
haute	*T.* t-*f*, *C.* a-u, *F.* h.
idée	*C.* é-*f*, *F.* d, *C.* i.
qu'on	*C.* o-n, *F.* q-u'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
de	*C.* e, *F.* d.
ſon	*C.* o-n, *F.* ſ.
âme;	*T.* m-*f*, *C.* â.
car	*T.* r, *C.* a, *F.* c.
on	*C.* o-n.
eſt	*T.* ſt, *C.* e.
diſpoſé	*C.* é, *F.* ſ, *C.* o, *F.* p, *T.* ſ, *C.* i, *F.* d.
naturellement	*T.* t, *C.* e-n, *F.* m, *C.* e, *F.* l, *T.* l, *C.* e, *F.* r, *C.* u, *F.* t, *C.* a, *F.* n.
à	*C.* à.
chercher	*T.* r, *C.* e, *F.* c-h, *T.* r, *C.* e, *F.* c-h.
&	*C.* e-t.
à	*C.* à.

croire	*T.* r-*f*, *C.* i, *F.* C-R-O.
démêler	*T.* r, *C.* e, *F.* l, *C.* ê, *F.* m, *C.* é, *F.* d.
dans	*T.* s, *C.* a-n, *F.* d.
les	*T.* s, *C.* e, *F.* l.
traits	*T.* t-s, *C.* a-i, *F.* t-r.
d'un	*C.* u-n, *F.* d'
homme,	*T.* *d*-m-*f*, *C.* o, *F.* h.
ce	*C.* e, *F.* c.
que	*C.* e, *F.* q-u.
l'on	*C.* o-n, *F.* l'.
ſait	*T.* t, *C.* a-i, *F.* ſ.
qu'il	*T.* l, *C.* i, *F.* q-u'.
a	*C.* a.
dans	*T.* s, *C.* a-n, *F.* d.
le	*C.* e, *F.* l.
cœur.	*T.* r, *C.* e-u, *F.* c-o.
Belzors	*T.* r-s, *C.* o, *F.* z, *T.* l, *C.* e, *F.* b.
en	*C.* e-n.
qui	*C.* i, *F.* q-u.
la	*C.* a, *F.* l.
Nature	*T.* r-*f*, *C.* u, *F.* t, *C.* a, *F.* n.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
été	*C.* é, *F.* t, *C.* é.
dirigée	*C.* é-*f*, *F.* g, *C.* i, *F.* r, *C.* i, *F.* d.
au	*C.* a-u.
bien	*C.* e-n, *F.* B-I.
dès	*T.* s, *C.* è, *F.* d.
l'enfance,	*T.* c-*f*, *C.* a-n, *F.* f, *C.* e-n, *F.* l'.
jouiſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* i, *C.-D.* o-u, *F.* j.
de	*C.* e, *F.* d.
l'avantage	*T.* g-*f*, *C.* a-n, *F.* t, *C.* a, *F.* l'.
ineſtimable	*T.* b-l-*f*, *C.* a, *F.* m, *C.* i, *F.* t, *T.* ſ, *C.* e, *F.* n, *C.* i.
de	*C.* e, *F.* d.
pouvoir	*T.* r, *C.* i, *F.* V-O, *C.* o-u, *F.* p.
s'y	*C.* y, *F.* s'.
abandonner	*T.* r, *C.* e, *F.* n, *T.* n, *C.* o, *F.* d, *C.* a-n, *F.* b, *C.* a.
ſans	*T.* s, *C.* a-n, *F.* ſ.
précaution	*C.* o-n, *F.* T-I, *C.* a-u, *F.* c, *C.* é, *F.* p-r.
&	*C.* e-t.
ſans	*T.* s, *C.* a-n, *F.* ſ.
contrainte.	*T.* t-*f*, *C.* a-i-n, *F.* t-r, *C.* o-n, *F.* c.
La	*C.* a, *F.* l.
décence,	*T.* c-*f*, *C.* e-n, *F.* c, *C.* é, *F.* d.
l'honêteté,	*C.* é, *F.* t, *C.* e, *F.* t, *C.* ê, *F.* n, *C.* o, *F.* l'h.
la	*C.* a, *F.* l.
candeur,	*T.* r, *C.* e-u, *F.* d, *C.* a-n, *F.* c.
cette	*T.* *d*-t-*f*, *C.* e. *F.* c.
franchiſe	*T.* ſ-*f*, *C.* i, *F.* c-h, *C.* a-n, *F.* f-r.
qui	*C.* i, *F.* q-u.
gagne	*T.* g-n-*f*, *C.* a, *F.* g.
la	*C.* a, *F.* l.
confiance,	*T.* c-*f*, *C.* a-n, *C.-D.* i, *F.* f, *C.* o-n, *F.* c.
cette	*T.* *d*-t-*f*, *C.* e, *F.* c.
ſévérité	*C.* é, *F.* t, *C.* i, *F.* r, *C.* é, *F.* v, *C.* é, *F.* ſ,

de

de	*C.* e, *F.* d.
mœurs	*T.* r-s, *C.* œ-u, *F.* m.
qui	*C.* i, *F.* q-u.
imprime	*T.* m-*f*, *C.* i, *F.* p-r, *C.* i-m.
le	*C.* e, *F.* l.
reſpect,	*T.* ct, *C.* e, *F.* p, *T.* ſ, *C.* e, *F.* r.
avoient	*C.* o-i-*f*,-*by* e-*p*-*by*-n-t, *F.* v, *C.* a.
en	*C.* e-n.
lui	*C.* i, *F.* L-U.
l'aiſance	*T.* c-*f*, *C.* a-n, *F.* ſ, *C.* a-i, *F.* l'.
libre	*T.* b-r-*f*, *C.* i, *F.* l.
de	*C.* e, *F.* d.
l'habitude.	*T.* d-*f*, *C.* u, *F.* t, *C.* i, *F.* b, *C.* a, *F.* l'h.
Ennemi	*C.* i, *F.* m, *C.* e, *F.* n, *T.* n, *C.* e.
du	*C.* u, *F.* d.
vice,	*T.* c-*f*, *C.* i, *F.* v.
mais	*T.* s, *C.* a-i, F. m.
ſans	*T.* s, *C.* a-n, *F.* ſ.
faſte;	*T.* ſt-*f*, *C.* a, *F.* f.
indulgent	*T.* t, *C.* e-n, *F.* g, *T.* l, *C.* u, *F.* d, *C.* i-n.
aux	*T.* x, *C.* a-u.
ridicules,	*T.* l-*f*,-*by*-e-*p*.-*by*-s, *C.* u, *F.* c, *C.* i, *F.* d, *C.* i, *F.* r.
mais	*T.* s, *C.* a-i, *F.* m.
ſans	*T.* s, *C.* a-n, *F.* ſ.
en	*C.* e-n.
contracter	*T.* r, *C.* e, *F.* t, *T.* c, *C.* a, *F.* t-r, *C.* o-n, *F.* c.
aucun,	*C.* u-n, *F.* c, *C.* a-u.
docile	*T.* l-*f*, *C.* i, *F.* c, *C.* o, *F.* d.
aux	*T.* x, *C.* a-u.
uſages	*T.* g-*f*,-*by*-e-*p*.-*by*-s, *C.* a, *F.* ſ, *C.* u.
innocens,	*T.* s, *C.* e-n, *F.* c, *C.* o, *F.* n, *T.* n, *C.* i.
incorruptible	*T.* b-l-*f*, *C.* i, *F.* t, *T.* p, *C.* u, *F.* r, *T.* r, *C.* o, *F.* c, *C.* i-n.
aux	*T.* x, *C.* a-u.
mauvais	*T.* s, *C.* a-i, *F.* v, *C.* a-u, *F.* m.
exemples,	*T.* p-l-*f*,-*by*-e-*p*.-*by*-s, *C.* e-m, *T.* x, *C.* e.
il	*T.* l, *C.* i.
ſurnageoit	*T.* t, *C.* o-i, *F.* g-e, *C.* a, *F.* n, *T.* r, *C.* u, *F.* ſ.
au	*C.* a-u.
torrent	*T.* t, *C.* e-n, *F.* r, *T.* r, *C.* o, *F.* t.
du	*C.* u, *F.* d.
monde,	*T.* d-*f*, *C.* o-n, *F.* m.
aimé,	*C.* é, *F.* m, *C.* a-i.
reſpecté	*C.* é, *F.* t, *T.* c, *C.* e, *F.* p, *T.* ſ, *C.* e, *F.* r.
de	*C.* e, *F.* d.
ceux	*T.* x, *C.* e-u, *F.* c.
même	*T.* m-*f*, *C.* ê, *F.* m.
dont	*T.* t, *C.* o-n, *F.* d.
ſa	*C.* a, *F.* ſ.
vie	*C.* i-*f*, *F.* v.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.

la	*C.* a, *F.* l.
cenſure,	*T.* r-*f*, *C.* u, *F.* ſ, *C.* e-n, *F.* c.
&	*C.* e-t.
auxquels	*T.* l-s, *C.* e, *F.* q-u, *T.* x, *C.* a-u.
l'eſtime	*T.* m-*f*, *C.* i, *F.* t, *T.* ſ, *C.* e, *F.* l'.
publique	*T.* q-u-*f*, *C.* i, *F.* b-l, *C.* u, *F.* p.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
coutume	*T.* m-*f*, *C.* u, *F.* t, *C.* o-u, *F.* c.
de	*C.* e, *F.* d.
l'oppoſer,	*T.* r, *C.* e, *F.* ſ, *C.* o, *F.* p, *T.* p, *C.* o, *F.* l'.
pour	*T.* r, *C.* o-u, *F.* p.
humilier	*T.* r, *C.* e, *C.-D.* i, *F.* l, *C.* i, *F.* m, *C.* u, *F.* h.
leur	*T.* r, *C.* e-u, *F.* l.
orgueil.	*T.* l-*l*, *C.* e, *F.* g-u, *T.* r, *C.* o.
Madame	*T.* m-*f*, *C.* a, *F.* d, *C.* a, *F.* m.
du	*C.* u, *F.* d.
Troëne	*T.* n-*f*, *C.* ë, *C.-D.* o, *F.* t-r.
enchantée	*C.* e-*f*, *F.* t, *C.* a-n, *F.* c-h, *C.* e-n.
du	*C.* u, *F.* d.
caractère	*T.* r-*f*, *C.* è, *F.* t, *T.* c, *C.* a, *F.* r, *C.* a, *F.* c.
de	*C.* e, *F.* d.
ce	*C.* e, *F.* c.
jeune	*T.* n-*f*, *C.* e-u, *F.* j.
homme,	*T.* *d*-m-*f*, *C.* o, *F.* h.
l'avoit	*T.* t, *C.* o-i, *F.* v, *C.* a, *F.* l'.
choiſi	*C.* i, *F.* ſ, *C.* i, *F.* C-H-O.
au	*C.* a-u.
fond	*T.* d, *C.* o-n, *F.* f.
de	*C.* e, *F.* d.
ſon	*C.* o-n, *F.* ſ.
cœur	*T.* r, *C.* e-u, *F.* c-o.
comme	*T.* *d*-m-*f*, *C.* o, *F.* c.
le-	*C.* e, *F.* l.
plus	*T.* s, *C.* u, *F.* p-l.
digne	*T.* g-n-*f*, *C.* i, *F.* d.
époux	*T.* x, *C.* o-u, *F.* p, *C.* é.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.
pût	*T.* t, *C.* û, *F.* p.
donner	*T.* r, *C.* e, *F.* n, *T.* n, *C.* o, *F.* d.
à	*C.* à.
ſa	*C.* a, *F.* ſ.
fïlle.	*T.* l-*l*-*f*, *C.* ï, *F.* f.
Elle	*T.* *d*-l-*f*, *C.* e.
ne	*C.* e, *F.* n.
tariſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* i, *F.* r, *C.* a, *F.* t.
point	*T.* t, *C.* i-n, *F.* P-O.
ſur	*T.* r, *C.* u, *F.* ſ.
ſon	*C.* o-n, *F.* ſ.
éloge,	*T.* g-*f*, *C.* o, *F.* l, *C.* é.
Emilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é.
applaudiſſoit	*T.* t, *C.* o-i, *F.* ſ, *T.* ſ, *C.* i, *F.* d, *C.* a-u *F.* p-l, *T.* p, *C.* a.

avec	*T.* c, *C.* e, *F.* v, *C.* a.
la	*C.* a, *F.* l.
modeſtie	*C.* i-*f*, *F.* t, *T.* ſ, *C.* e, *F.* d, *C.* o, *F.* m.
de	*C.* e, *F.* d.
ſon	*C.* o-n, *F.* ſ.
âge.	*T.* g-*f*, *C.* â.
Madame	*T.* m-*f*, *C.* a, *F.* d, *C.* a, *F.* m.
du	*C.* u, *F.* d.
Troëne	*T.* n-*f*, *C.* ë, *C.*-*D.* o, *F.* t-r.
ſe	*C.* e, *F.* ſ.
méprit	*T.* t, *C.* i, *F.* p-r, *C.* é, *F.* m.
à	*C.* à.
l'air	*T.* r, *C.* a-i, *F.* l'.
ingénu	*C.* u, *F.* n, *C.* é, *F.* g, *C.* i-n.
&	*C.* e-t.
gracieux	*T.* x, *C.* e-u, *C.*-*D.* i, *F.* c, *C.* a, *F.* g-r.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.
avoit	*T.* t, *C.* o-i, *F.* v, *C.* a.
auprès	*T.* s, *C.* è, *F.* p-r, *C.* a-u.
de	*C.* e, *F.* d.
lui.	*C.* i, *F.* L-U.
Comme	*T.* *d*-m-*f*, *C.* o, *F.* c.
l'eſtime	*T.* m-*f*, *C.* i, *F.* t, *T.* ſ, *C.* e, *F.* l'.
qu'elle	*T.* *d*-l-*f*, *C.* e, *F.* q-u'.
lui	*C.* i, *F.* L-U.
inſpiroit	*T.* t, *C.* o-i, *F.* r, *C.* i, *F.* p, *T.* ſ, *C.* i-n.
n'étoit	*T.* t, *C.* o-i, *F.* t, *C.* é, *F.* n'.
mêlée	*C.* é-*f*, *F.* l, *C.* ê, *F.* m.
d'aucun	*C.* u-n, *F.* c, *C.* a-u, *F.* d'.
ſentiment	*T.* t, *C.* e-n, *F.* m, *C.* i, *F.* t, *C.* e-n, *F.* ſ.
qu'il	*T.* l, *C.* i, *F.* q-u'.
fallût	*T.* t, *C.* û, *F.* l, *T.* l, *C.* a, *F.* f.
cacher,	*T.* r, *C.* e, *F.* c-h, *C.* a, *F.* c.
Emilie	*C.* i-*f*, *F.* l, *C.* i, *F.* m, *C.* é.
étoit	*T.* t, *C.* o-i, *F.* t, *C.* é.
à	*C.* à.
ſon	*C.* o-n, *F.* ſ.
aiſe.	*T.* ſ-*f*, *C.* a-i.
&c. &c.	&c. &c.

&c. &c. &c.

&c. &c.

&c.

NOTES,

BY WAY OF

APPENDIX.

An APOLOGY *of the* AUTHOR *for one ſmall liberty he has taken in the ſpelling of a certain word. Hence a Propoſal for introducing a method whereby to diſtinguiſh the liquidity of the French* L, *in a Caſe, in which, it has always been, and is ſtill, very difficult to be aſcertained and impoſſible to be acquired but by practice. Together with ſome other occaſional animadverſions on ſome difficult points of the precedent* PRAXIS.

I Owe an apology to the Public for a little liberty, which, contrary to my cuſtom and natural diſpoſition I have, however, taken, in the printing of the French Tale, LA BONNE MERE. The ſpelling of a certain particular French articulation, had hitherto always been attended with doubts and uncertainty to the Reader. This, by means of the mere introduction of a diæreſis, in a caſe, in which, USAGE had ſeemed averſe to admit of one, and the effect of which I ventured to try, I have endeavoured to remove.

I likewiſe hold myſelf bound to account for ſome ſmall difficulties which will be found interſperſed in the courſe of the Praxis which follows that Tale.

To

To acquit myſelf therefore of theſe two obligations at the ſame time, and with as much conciſneſs as I am capable, and the ſubject can admit of, I will beg leave to add here this ſmall Appendix, in form of Notes, or obſervations on thoſe ſeveral articles ſeparately, taking them up juſt as they occur, and following, for that purpoſe, no other order but that of the page wherein they happen to be.

Page 292. fïlle.] It had always appeared difficult to foreigners, and indeed to ourſelves, to diſtinguiſh, by the ſpelling, when the double *ll* was to be pronounced liquid, and when not, if the foregoing *characteriſtick* happened to be an *i*, inſtead of *a*, *e*, *o*, or *u*. The reaſon was, that the French having uſed no other means, for indicating that *liquidity* of the *l*, but that of placing an *i* before it, when it was to be pronounced ſo, found themſelves at a loſs how to act when that *l* was to be ſounded liquid, and the foregoing *characteriſtick* was itſelf an *i*, the only reſource in their power to indicate it. In the words *ta*-ill-*er*, *ve*-ill-*er*, *Bro*-ille, *fou*-ill-er, and *trava*-il, *ſole*-il, *fenou*-il, &c. the liquidity of the *l* is plainly indicated, and admits not of the leaſt heſitation. The *characteriſtick* is *a*, *e*, *o*, *ou*, and the *i* which follows them is not a characteriſtick, but a ſign only adherent to the *l*, and which ſerves to indicate that ſuch an *l* is liquid, as a cedilla under a *c* (thus ç) indicates that ſuch a *c* is to be pronounced like an *s*. But in the words *Avril*, and *outil*, *Ville*, and *pille*, *vaciller*, and *ſourciller*, &c. it is impoſſible to diſtinguiſh, in the three different couples of words here propoſed, which is that wherein the *l*, or *ll*, is liquid, and which wherein they are not. Why? you will ſay, do you not diſtinguiſh them by the uſual method, placing in this caſe another *i* before thoſe *l*'s which are ſounded liquid, as you do in the other caſes? Becauſe, as it has already been noticed page 200 of this *Analyſis*, the French have as great a diſlike, as the Engliſh, to the meeting of two *i*'s, one againſt another, in one and the ſame word, and could not bear to write *Avriil*, *piille*, *ſourciil'er*, in theſe or ſuch like words. Now the ï-*trema*, or, as the Engliſh call it, *diæreſed*-ï, being in French admitted to be equal to two *i*'s, it is ſurpriſing that it did not occur at once to make uſe of it in the caſe before us, as it was in ſo many others of the like nature. In *croïons*, *voïons*, *moïen*, &c. which ſome ſpell erroneouſly *voyons*, *croyons*, *moyen*, there are, for example, inconteſtably

two *i*'s meant; one, which joins in one ſyllable with the foregoing *o*, and the other, which begins the next ſyllable and joins with it as a figurative to it, preciſely as if it were ſpelt *croi-ions*, *voi-ions*, *moi-ien*. What difficulty, therefore, could any one find in ſpelling *Avrïl* and *outïl*; *ville* and *pïlle*; *vacïller* and *fourcïller*? This method would certainly be according to the *Syſtem* and *Genius* of the language, quite concordant with it's mode of operating and combining, and there is nothing diſagreeable to the look of ſuch and like words in the practice. This, in my opinion, cannot be conſidered as an innovation, but as an uſeful extenſion and application of a cuſtomary method of deſigning in French the gemination of an *i*. I humbly propoſe it only. And, if I have made uſe of it here, it is only to try the taſte and judgment of the Public, and, by procuring a ſight of the effect of ſuch an introduction in this caſe, enable the Reader to judge of the propriety or impropriety of it's admiſſion in a future practice. The only word in which it may appear diſagreeable is that of *Fïlle*, which, when written with a lower-caſe *f*, requires that a hair-ſpace ſhould be placed between the *f* and the *ï* to make this laſt bear off from the *f*, the kern of which would touch, and often deface, the diæreſis of the following figure *ï*. Now, was this ſpace placed only between the *f* and the *ï*, thus *fïlle*, it would ſeem ſtrange to the eyes. I have therefore cauſed it to be equally ſpaced between every two letters, to make it more uniform; but, after all, could not help it's looking very oddly. It is an unlucky circumſtance without doubt, that the trial has fallen in a piece of French wherein this word was introduced, and occurred ſo often. In the words *brïllantes*, p. 297 and 311;---*fourmïlle*, p. 301;---*famïlles*, p. 302, 304, 316;---*gentïlleſſes*, p. 308, and *billet* of p. 314, the diæreſed *ï* has no diſagreeable look, and cauſes no ſort of difficulty. Therefore, I think that, ſhould this hint meet with approbation and be admitted, a ſkilful Founder might eaſily remedy the other by riſing ever ſo little the kern of the *f*, and caſting the diæreſis of the *ï* both *cloſer* one to another, and *lower* upon the type. Theſe three particulars attended to, would infallibly procure, by their concurrence, the admiſſion of the diæreſed *ï* as cloſe to the lower caſe *f*, as to a *c*, a *t*, an *n* or any other type whatever.

P.

P. 321. *Col.* I. *at the word* Soin.] The parſing of this appears thus. *C.* i-n, *F.* S-O. It may perhaps be wondered why S-O is thus marked in larger characters than the reſt. The reaſon is, that whenever we met with any of the *pretended* and *falſe* diphthongs, againſt which we have ſo much exclaimed in the courſe of this *Analyſis*, we have taken care to notice the new method of parſing the words in which they occurred, and to which their deſtruction had neceſſarily given riſe, by writing them in thoſe Capital Types. Were diphthongs to continue to be admitted in French, this word ſhould be parſed thus. *Characteriſtick-Diphthong* o-i-n, *Figurative* s. So ſhould alſo, a few lines lower, the word *devoirs* be parſed: and, inſtead of *T.* r-s, *C.* i, *F.* V-O, *C.* e, *F.* d, we ſhould ſay, *T.* r-s, *Charact.-Diph.* o-i, *F.* v, *C.* e, *F.* d. So ſhould, in ſhort, all thoſe words which, in the courſe of this *Praxis*, have been parſed according to our new method, and the ſyſtem of there not being any *Diphthongs* in the French language. Till the caſe is determined by the *French Academy* at *Paris*, I have no objection to thoſe who are not capable of raiſing themſelves above prejudices, who are ignorant, or of timorous diſpoſitions, &c. following the old track, and parſing theſe words after the other method I have juſt ſhewn to them. My ſyſtem of parſing the words is equally agreeable to theſe two different methods, as it is perfectly adaptable to all languages in general. In fact, it is the ground and foundation, the key and the unravelling of all thoſe, which did, do, or ever ſhall, or can, exiſt.

P. 324. *l'éducation.*] There are *three* ways of parſing this word. One, in making this word *Penteſyllabic*, as it is in Poetry and in the oratorial pronunciation. Another, in making it *Tetraſyllabic*, as it is in the familiar way of ſpeaking, or converſation: which laſt produces *two* different methods of parſing, one according to the *admitted*, the other according to the *rejected*, ſyſtem of diphthongs. The laſt is that we have followed here, and on every ſimilar occaſion, whenever there occurred any in the courſe of this *Praxis*. Our reaſon was, that we would not be thought guilty of recommending a too-much affected way of reading or ſpeaking, as we might have been taxed with, had we parſed the word as a *Penteſyllable:* and, in admitting of the more familiar way of pronouncing it, which directly introduces into the word

word one of the pretended *Diphthongs*, we were obliged to be ſo conſiſtent with ourſelves as to parſe the word according to our own particular method. Therefore, for the ſatisfaction of the Reader, and his more particular inſtruction, we ſhall give here the *firſt* and *ſecond* method of parſing this word and thoſe of the ſame caſt.---Iſt. Method, *C.* o-n, *C.-D.* i, *F.* t, *C.* a, *F.* c, *C.* u, *F.* d, *C.* é, *F.* l'.---IId. Method, *C.-Diphth.* i-o-n, *F.* t, *C.* a, *F.* c, *C.* u, *F.* d, *C.* é, *F.* l'.---IIId. Method, (in the *Praxis.*)

P. 327, *conſolation.*] A word of the ſame caſt as *éducation*, and which admits of the ſame three methods of parſing.

P. 332, *1ſt.* and *2d.* Col. and 338. *1ſt.* Col. *voïoit.*] The only rational way of parſing this word, and the like, is preciſely ſuch as would have been unintelligible to all our Readers, without ſome previous explication. We thought therefore adviſeable to paſs it over, and refer it to the preſent *Notes*, or *Appendix*, for a proper illuſtration of the caſe which now ſtands before us. Had we had room to treat of the *mechanical* and *mathematical* combinations made uſe of in the French language, which, p. 255 of this *Analyſis*, we have aſſerted to exiſt in the language, this particular caſe would have found it's place therein. But, as we have been diſappointed that way, it is to be hoped this inſtance will give our Readers ſome idea of the ſolidity, conſtancy and invariability of the French ſyſtem, in the multifold combinations to the unavoidable uſe of which, that language has been, by neceſſity, reduced, in order to ſupply the deficiency of the *Alphabet* it had borrowed, for the repreſentation of it's numerous *Oral Powers*. Let us then pay the greateſt attention to the following remarks.

I. Whenever an *i* is to be found in French between *two* vocal types, it is an invariable rule that ſuch an *i* muſt geminate; that is to ſay, double itſelf, and act in a two-fold capacity.

II. To expreſs this geminating of the French *i* in ſuch a caſe, ſome typify it by a *y*, which mode of repreſenting it is not to be followed: Others place a *trema*, or *diæreſis*, over it, which is the only method we have obſerved

ſerved; that, which is approved by our *literati*; and, conſequently, that which we recommend here.

III. Now, the conſequence of this diæreſing of the *ï* is, that,

1ſt. When the vocal type which precedes it, is an *a* or an *e*, one of the two *i*'s meant by the diæreſed one (*ï*) coaleſces with that *a* or that *e*, ſo as to conſtitute, by their combination, the artificial effigy of a certain new and particular *vocal Power*, which is neither that of the *a* nor *e* to which it is affixed, nor it's own; and the other *i*, meant by the aforeſaid diæreſed one (*ï*), acts the part of a *figurative* upon the following *characteriſtick* effigiated by the vocal type or types placed after it, and acts that part as a liquid *i*, or, Hebrew *iod*. *

2dly, But, when the vocal type, which precedes the diæreſed *ï*, is either an *o* or an *u*, then the firſt of the two *i*'s meant by that diæreſis placed over it is (according to *our* † *new ſyſtem* deſtructive of *French diphthongs*) a *Characteriſtick* in it's own right, on which the precedent *o* or *u* acts as a figurative in quality of one of the newly diſcovered liquid articulations eſtabliſhed p. 265, of this *Analyſis*; and the other *i*, meant by that ſame aforeſaid diæreſis placed over it, continues as uſual to act as a *figurative* upon the following characteriſtick effigiated by the vocal type, or types, placed after this. ‡

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* Examples, *Eſſaïant*, and *Aſſeïant*; read and pronounce as if ſpelt *eſſai-iant*, *aſſei-iant*.

† According to the old ſyſtem which admits of *diphthongs* in the *French language*, that firſt *i* would only be termed the *ſecond* or *reſter-ſound*, (as Mr. *Duclos* calls them) of the diphthong *oi* or *ui*.

‡ Examples, *voïant*, *boïau*, *fuïant*, and *tuïau*, &c. read and pronounce as if ſpelt, VO*i*-i*ant*, BO*i*-i*au*, FU*i*-i*ant*, TU*i*-i*au*.

IV.

IV. The concluſion is, that in ſuch caſes, there is therefore an *inviſible*, though *ſenſible*, *Figurative*, which requires that the word before us (*voïoit*) and all ſimilar ones, ſhould be parſed as follows.---*T.* t, *C.* o-i, *F.* ïod, *C.* i, *F.* V-O. Thus it muſt inconteſtably be parſed, according to the ear, which is the only competent judge of real *oral Powers*.---Should this word be parſed in the vulgar way according to it's appearance, and what it ſeems to be in the eyes of the illiterate, the parſing would be this, *T.* t, *C.* o-i, *C.-Dipb.* o-i, *F.* v. But this is an abſurdity, againſt which, people who have any notion of languages, muſt take the greateſt care to guard.

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OMISSA.

O M I S S A.

IN THE

I N D E X.

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F I N I S.

11 AP 66

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